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J. L. Y.

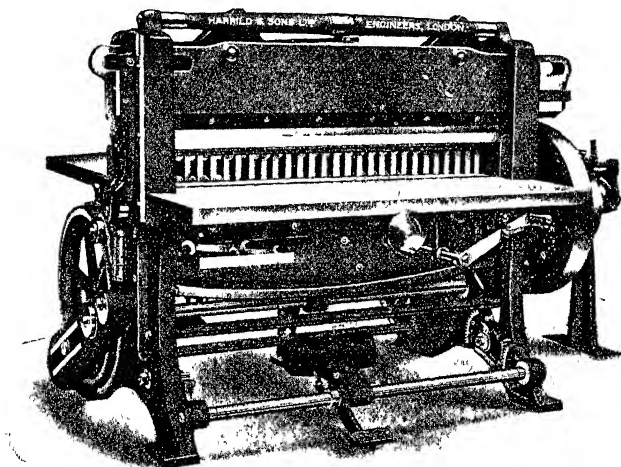
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BOOKS

FROM THE MS. TO THE BOOKSELLER

CHAPTER I

THE DEVELOPMENT OF THE BOOK

THE word "book" is used nowadays to mean several things which, in spite of their root idea being the same, differ very much from one another. If you go to the lending library to-day, for instance, you will borrow a book; if to-morrow you take a position as an insurance agent, you will either buy a book or else proceed as quickly as possible to build a book for yourself; but if the day after you go to the races, you will (most probably) leave your money with a bookmaker. But if you should ever ask me what I was doing at half-past three on the afternoon of 29th June, 1928, the present moment, I might answer that I was beginning to write a book about books. Each of these uses of the word would, according to the dictionaries, be correct: each, except perhaps the first and the last, would mean something different.

The similarity between the first and the last depends upon the definition of my object. A book, for the present purpose, is roughly a number of printed sheets stitched or sewn together at one edge and encased in a cover. The sense in which I say that I am at present writing a book is but an ideal sense, because when I have finished only a number of sheets of paper covered on one side

with typewriting will be in existence ; that will not be a book, but only part of the raw materials of a book. It will not be a book until the printer and the book-binder have manufactured it into a form which the publisher can sell to the bookseller and the latter can sell to you.

But this book that you are reading is, in part, a *record* of that process of converting a bundle of typescript into a book. In this sense it can be said to share its name with all those other kinds of books. The insurance agent's book is a *record* of the policies held and the premiums paid by his customers. The gentleman at the races is a bookmaker because he keeps a book in which he *records* the bets that you have made with him ; similarly, to give even another instance, a commercial book-keeper keeps in his books a *record* of the transactions of the firm for which he works.

Behind, then, the specialized sense of a book as the volume which you either buy or borrow, there is this wider sense of a book as a record. Curiously enough, the modern representative of the oldest book-form in that wider sense is to be found in a cemetery. The record of a dead man to-day is carved in stone, just as the oldest records of the human race are carved in stone. The next oldest form of preserving records was to engrave them on metals, and again we go to the tombs of the dead for the modern survival—the brasses in a church, the principle of which persists to-day in the metal plates, engraved with the names of the dead, which are often fixed into the walls of modern churches. Other instances of this stone or metal method may be discovered in lithography (Greek, *lithos*, a stone) and in modern copper-plate printing, though with a difference.

On the banks of the Nile the ancient Egyptians found a reed with a curious kind of bark growing inside. They

discovered that by taking two sheets of this bark and sticking them together—probably with mud from the same river—at right angles to one another, they could make a surface in which they were able to make indentations with a kind of pen called a stylus (compare our modern stylo-graphic (stylus-writing) pen), and by first dipping the stylus into coloured liquid, corresponding to our modern ink, they were able to make those indentations perfectly and clearly distinct from the *papyrus*, as the plant was called. Hence our English word *paper*.

The Greeks probably learnt the art of making books from the Egyptians and in the beginning also used papyrus, for their equivalent of our word *book* was *Biblos*, signifying an Egyptian plant. The earliest known copies of the Christian scriptures are in Greek—hence the English word *Bible*.

Another method of making books was by stringing together several of the wood, ivory, stone or metal tablets used by the Greeks, Romans, and the northern nations, of which our modern loose-leaf system may be said to be an elaborated revival. The Romans used the inside bark of a tree which they called *liber*; hence Latin, *liber*, a book, and English, *library*. The actual origin of the word *book* has been the subject of dispute, but it is generally believed to be in the use, by the nations who conquered the ancient Britons and made Britain England, of the bark of the *boc*, or beech tree, for this kind of book. Another theory traces it to an Old German word meaning to fold, to bend; *boc* is, of course, Old English.

The Egyptians did not know the art of binding, any more than did their immediate successors in the van of civilization. Their way of keeping several sheets of papyrus together was to stick them end to end and then roll them up. This roll was the first real form of book,

and from it, through the Latin word, *volvare*, to roll (*volumen*, a volume), comes our *volume*

The roll or volume appears to be the true ancestor of the modern book, partly because of its superiority in convenience over the strung tablets, partly because of the similarity of modern paper to ancient papyrus, but mainly owing to the apparently next step in historical development, probably invented by the Chinese. Instead of papyrus, the Chinese used first silk and later thin fibres of wood and grass, still more similar to our paper, the knowledge of preparing which came westward by way of the Arabs and Persians. Rag-made papers followed, and to-day timber, rag, and grass are pulped and then, through a long process, manufactured into the many kinds of paper used to-day.

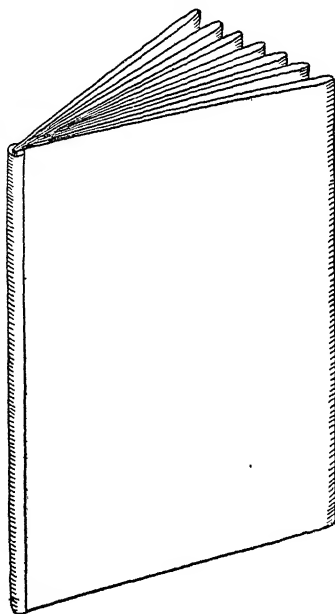
The importance of the Chinese, and their neighbours the Japanese, in the evolution of the book is not, however, so much in the material which they invented, but in their development of the roll—the *volumen* of ancient Rome.

Some of these rolls were written lengthwise, others crosswise. In the latter form the margins were left to separate the pages one from another. These margins gave rise to another idea, which even to-day is practised in many Eastern books. That was, to fold the roll accordion-wise—like a closed-up fan—across the margin. This form is known as the “*orihon*”; its modern Eastern equivalent has the inner edges fastened together to form a kind of binding.

This is not unlike the ordinary modern book of the west; indeed, the only addition necessary to make from it a simple example of a modern book is to cut the outside edges. An experiment will show that whereas the Orientals could use only two pages of each fold, the other two being in the fold and enclosed by the binding,

this cutting of the outside edges makes it possible to print on all four pages.

The modern book, therefore, if made in this way, would consist simply of a number of folded sheets placed fold to fold and bound in the back—the folded edges.



ORIHON

But books are printed on sheets larger than the actual page of the book, and instead of each four-page section being cut off the larger sheet and placed singly fold to fold with others, the large sheet itself is folded until it is the size desired for the page ; all the edges except the back (the left side fold) are cut, so that the several pages will open, and the whole bundle of four-page sheets,

folded one inside the other, which results, is stitched or sewn together with a single thread. Each "bundle" is technically a "section," and it will be as well to remember that each section is made from a full sheet of paper.

We have therefore traced the history of the book from its earliest to its modern form. In 1429, two years before our ancestors burned Joan of Arc at the stake, a copy of Wycliffe's Bible cost £2 16s. 8d., equal to about £28 6s. 8d. of the English coinage of the twentieth century. To-day, you can buy a Bible for 3s. or less. You will buy it, moreover, from a bookseller, who bought it from a publisher, who in the first place most probably employed a printer outside of his own business to print it and an outside bookbinder to bind it for him. Wycliffe's Bible you would probably have bought direct from the man who—literally—wrote it.

In that paragraph is suggested the whole history of modern bookmaking and bookselling. It is a history of mechanization of manufacture and division of labour.

The exact date of the invention of printing from movable types is not known. A dozen years or so after Wycliffe's Bible was published, William Caxton, a young Kentishman, went to Bruges, and during thirty successful years climbed to the honourable position of Governor of the English in Bruges. Being interested in literature, he began to translate a history of Troy from the French, but gave it up after doing a few chapters, disgusted with the "rudeness" of his own attempts in comparison with the elegance of the original French. Later, he entered the service of Margaret, Duchess of Burgundy and sister of King Edward IV of England, who encouraged him to proceed, but, wearied of writing, he began to take a practical interest in the art of printing from movable types which Colard Mansion had introduced

in Bruges. In 1475, Caxton printed at Bruges the first English book to be produced by the new method, and in the following year he brought the first press to London, setting up at the Sign of the Red Pale in Westminster. Thus began the revolution of the book industry in England.

A library previous to this consisted exclusively of original manuscripts or copies of such. A bookseller was a copyist, or at least an employer of copyists. The rich, like the Duchess of Burgundy, could afford their own copyists. To-day, a printer who produces a copy of a book printed by someone else infringes the copyright, if this is still in existence ; in those old days there was no copyright, and manuscripts were frequently borrowed for copying purposes. Apparently book-borrowers are an unchangeable race, for it was not uncommon for the copyist to retain the original manuscript and return a copy.

Since then the trade has developed enormously. The printer was also a bookseller and publisher. Then he separated ; later, nearer to our own day, publisher and bookseller became separated. The copyright law and even, after many struggles, the net book system, came into being. Caxton's carefully-produced folios and the copies of Papal edicts (the latter "good chepe") have been succeeded by the modern edition-de-luxe and the penny newspaper, the seven-and-sixpenny novel and the fourpenny paper novelette. But, with few exceptions, the process has been evolutionary, not revolutionary, and the machinery of to-day, commercial or mechanical, can best be understood by tracing its evolution from the primitive forms. For that reason, following the method adopted in describing the development of the modern book in the beginning of this chapter, history is interwoven with technical description in the chapters which are to come.

CHAPTER II

THE PUBLISHER AND THE MANUSCRIPT

THE business of book publishing has recently occupied considerable public attention in the Press. There seems to be a general impression abroad that while those engaged in all other trades and professions have advanced with the times, the trade or profession of publishing has lagged behind.

One of the underlying reasons for this may be just in that peculiarity of the business which creates a difficulty in defining it as either a trade or a profession. No one doubts that a grocer is a tradesman, and that a professor is a member of a profession ; but a publisher deals intimately with the professional tools of the latter, and at the same time is as closely concerned with the necessities of profit-making as the former. A grocer's goods are material and are tested by material standards, but he would be a bold and probably a foolish man who would attempt to lay down exact standards by which to judge books. Comparatively little discrimination is necessary for appreciating the flavour of a sardine ; but the flavour of a book is as elusive as the spirit of spring's first day. And this applies not only to works of imagination ; " a good book," whatever the subject may be, " is the precious life-blood of a master-spirit " ; in the ultimate it is a matter of the personality of the author, while the personality of the sardine catcher or tinner or even seller makes not a scrap of difference to the palatable or digestive value of a sardine.

A publisher is concerned on the one hand with scholastic or imaginative or poetic affairs, and on the other

with pounds, shillings, and pence. The profit or loss on the account of a professor with his university cannot be calculated in terms of money—he may teach what he wishes to teach, within the scope of his chair ; but a publisher, however brilliant a book may be, must value it with an eye on the profit and loss account. Yet each is concerned primarily with the same matters, and the beginning of each one's business is a materially intangible thing. Publishers are often blamed for not publishing this or that book which, for the quality of its ideas, would be of use to the community ; but, speaking generally, unless the publisher can foresee a demand for it in at least a moderately profitable relation to the cost of its production, he can hardly afford to risk his capital and time in placing it on the market.

For selling purposes, books may roughly be classified under three heads : purely educational books, including technical and scientific treatises and scholastic works on such subjects as philosophy, theology, politics, sociology, literature, natural science, and similar matters ; books treating of the same subjects in a general and popular style, biographies, general historical and travel books, etc. ; and, finally, the lighter style of memoirs and all imaginative works. Naturally, these departments are not water-tight ; neither, as will appear, can book buyers be clearly divided into corresponding classes ; but the division will serve for general purposes.

The appeal of books in the first section is obviously limited, and the selling prospects may be fairly closely calculated according to the circumference of the circle of those engaged in the particular study ; the public libraries usually buy these. The second category and part of the third—the finer part—appeal to the intellectual section of the public which, in literature, for example, may be subdivided into the readers of the

Times Literary Supplement and the *London Mercury*, and those of *John o' London's Weekly* and kindred periodicals. The circumference of this circle is less easily calculable ; it is not in general the richest class of the community, and includes the majority of borrowers from the private and public circulating libraries, a fact which, while it may lessen the total probable number of customers, provides a definite nucleus of sales. The appeal of the third section is to the general public which, if it really and unaidedly requires a book, requires one that will satisfy its craving for excitement or—what is perhaps the same thing—will so grip its mind and stimulate its imagination that it may identify itself with someone real or fictitious (personal history, such as is enshrined in memoirs, is often, like more exact truth, stranger than fiction) who does something that it dare not do itself, or is living a life which is beyond the possibilities of its own circumstances ; to this may be added, books that will make it laugh or weep.

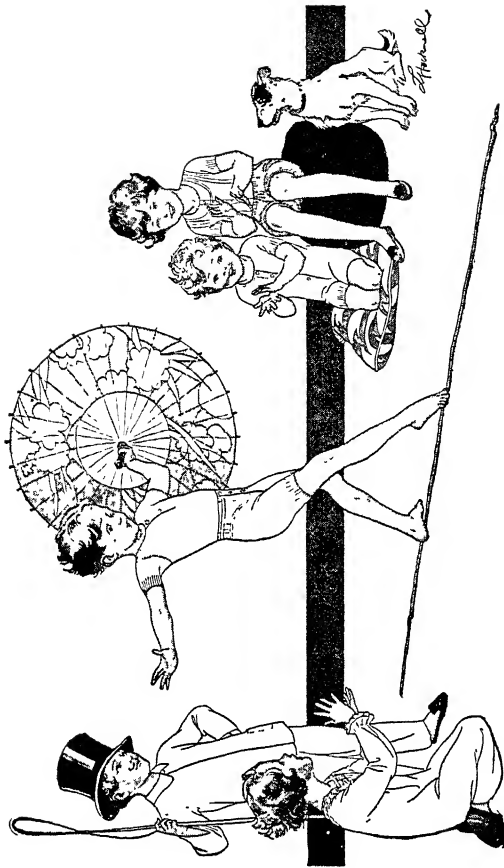
The profits on the books in these three categories rise in direct ratio with the order in which they are given. In addition to having the largest sales, the books bought by the last section of the public are usually the cheapest to produce, for in them the tale's the thing ; little else matters. Thus, from the viewpoint of the profit and loss account, they are the best books to publish ; from the viewpoint of the scholar, the artist and the poet, whose work that of the publisher touches at the other end of the scale, and cannot be ignored by a publisher who wishes to *be* a publisher and not a mere purveyor of cheap excitement, they may be the worst. He is thus between the devil of high production and low profits, and the deep sea of low production and high profits. He must tread warily between the two, grasping, if he can, his winnings on the low-brow roundabouts to

balance his losses on the high-brow swings, if such a mixed metaphor of modern slang and a popular tag may be permitted. These considerations must not only be the principles of his general business, but must be applied to every individual manuscript.

In general it may be said that a publisher will accept any manuscript which appears to him to be a possible commercial proposition, but certain publishers publish certain types of books and reject other types. Medical book publishing, for instance, is a very specialized branch of the profession, and a general publisher is unlikely to accept such ; the Oxford University Press, perhaps one of the most comprehensive publishing houses of to-day, issues all its medical books from a specially organized department, Oxford Medical Publications. On the other hand, the Oxford Press, while publishing excellent two-shilling editions of the works of classical authors, does not set out to compete with Messrs. Hodder and Stoughton in the publication of cheap editions of modern authors. Again, it would be useless to send the manuscript of a detective story to Messrs. Crosby, Lockwood or to Messrs. Sweet and Maxwell, who publish respectively and almost solely technical and legal books.

These are broad instances, and in the ultimate the classification of publishers might be drawn with finer lines, dependent upon less definable qualities and differences ; the point is that one of the earliest criteria to be applied to a manuscript is the type or quality of the book which the house publishes generally.

As well as reputation, it is a matter of organization. Many publishers issue periodicals ; Hodder and Stoughton, for example, publish *The British Weekly* and *The Bookman*. In these they have an advertising medium ready to hand. It is only natural that their lists should contain largely books which will appeal to the readers



The delicate effect in this illustration is due to the block being partly "line" and partly "half-tone". Note the shading on the faces, bare legs, etc., produced by photographing these parts through a half-tone screen

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(See page 46)*

of these journals, who form a division of the public for the second category of books previously mentioned.

These remarks apply, of course, to their general list ; their cheap fiction is in a somewhat different class, and provides for the good, sound, healthy-minded, fiction-reading public which requires a good story without ideas or acute psychological analysis for its fiction-fare. The publishing of this and other "cheap fiction"—up to about 2s. 6d. or perhaps 3s. 6d.—is a commercial proposition free from the delicate questions of taste and judgment involved in ordinary selective publishing.

Before accepting a technical or educational work, the publisher should ascertain the nature of other books on the same subject already on the market, and to what extent the manuscript is likely to meet a need which they do not satisfy. There may be plenty of highly technical works on the subject already published, but none of a popular nature, or the reverse may be the case. On the other hand, the manuscript may treat of the subject in a more elementary manner, suitable for beginners, than any yet published, or it may be so advanced as to contain new material entirely ; if the latter, it is sure of fair sales, given a decent quality in writing.

History may be treated from a new point of view ; a book on philosophy or theology promulgate a new theory. The subject of a biography may be of popular or of limited interest ; facts hitherto not generally published or new deductions from known facts may appear in a book of economics, politics, or sociology. There is an unlimited number of possibilities to be considered in connection with every special subject manuscript, all directed towards estimating the possible or probable sales. The considerations to be applied to memoirs, belles-lettres, poetry, and fiction are less tangible, more elusive. Memoirs should have a general interest or

divulge new facts about an old problem or personality. To enter into the question of quality in belles-lettres or poetry is within the province more of a critical book than of this one, but the fiction class may appropriately be considered in outline.

Fiction is at the same time more standardized and less standardized than other books. Obviously, the fact of one detective novel being on the market does not preclude the profitable publication of another ; even the same plot is no barrier. What counts most in a detective or any other kind of novel is the personality of the book ; is it vivid ? does it live ? are the characters strongly drawn ? The type of a novel matters considerably ; it is remarkable how many people write nowadays in the style of Sir Walter Scott or of *Christie's Old Organ*—each excellent, but uninteresting to a generation that knows Edgar Wallace and John Galsworthy, the shilling monthly magazine and the modern daily newspaper.

The standardization of fiction is largely a matter of length. A novel should be not less than 70,000 words long, and not more than about 100,000 ; the customary length for each chapter is between 3,000 and 4,000 words. This makes a book which, bound in cloth, can be sold for 7s. 6d. In Britain we have never been able to get down to the cheaper form of novel—that is, in the first edition—bound in paper, in the continental style.

The reason for this is our national lending library habit. The publisher of a novel is largely dependent upon the lending libraries for the foundation of his sales. The libraries will not touch a book bound in paper, for the obvious reason that it will not stand wear and tear. Neither are they keen on short novels ; anyone who is a regular borrower from a lending library will understand the antipathy to visiting the library for a book that can be read in an hour, and this antipathy

has its obvious reaction on the library. The ordinary, standard 7s. 6d. novel has proved to be the best for all purposes ; it has not been introduced arbitrarily, but has evolved gradually from the three volume novel of our grandmothers ; and its standardization is convenient to publishers, libraries, and readers. The publisher can have his standard of cost ; the reader has a standard of length ; and the library has a standard of durability. Incidentally, 7s. 6d. is just too much for the average reader to spend upon an unknown novel ; upon this factor depends the existence of the library, and the library is the foundation of the publisher's sales. It is a circular matter, whether vicious or not is not within the province of this book to discuss.

A novel is sometimes accepted even if the publisher cannot visualize much profit to be made from it, but can see in it promise of better work in the future by the author. He is therefore content to risk something on that particular manuscript—expecting compensation in the form of greater profits on later works ; in such instances, he usually stipulates that he shall have the first opportunity of the next three or perhaps five manuscripts by the author. In a sense, this is “gambling in futures,” but a publisher is rarely mistaken when his judgment leads him into such a practice.

The estimated cost of producing the book must be considered before the manuscript is accepted. The standardization of fiction makes this merely a matter of referring to the general cost of producing a novel, if the manuscript be of that nature ; in other instances, an exact estimate may be necessary. According to Mr. Stanley Unwin in *The Truth about Publishing*, the selling price of a book should be something like three times the cost of actual production ; but this selling price is more or less narrowly defined ; while 7s. 6d. is the present

customary price of a novel, and 10s. 6d. or 12s. 6d. of a volume of memoirs, a book on a technical subject likely to be read and studied by those who are learning the trade or business with which it is concerned, must naturally be marketed at a lower price. In the ultimate, however excellent a manuscript may be, the question is one of balance between the costs of production and the probable nature and volume of the demand.

Such, suggested rather than defined, for no definition could cover every possible standard of judgment, are some of the general considerations to be applied to the many manuscripts with which a publisher's office is inundated.

A very large number of these manuscripts is sent by people who appear to have little or no conception of what constitutes a book. Many of them are big readers, but their attitude to books is very like that of the man who, having asked, "What is prose?" received the reply that he had been speaking it all his life. They never dream of looking into the nature of that which they use so commonly.

A frequent mistake is in length, not only in the total length of the manuscript, but in that of the individual chapters. Dozens of would-be authors seem to imagine that two or three pages of manuscript are sufficient for a single chapter. I have seen manuscripts the written chapters of which would occupy less than a page of a printed book. Curiously enough, the authors of such usually call their work a "treatise" or something equally large and important, whereas at the most it would make a slim volume of "Two Minute Talks."

Another frequent fault is grammatically bad writing. Publishers do not reject a manuscript because the style is not equal to that of Walter Pater, but obviously one written in a style similar to that of most young people

at the end of their school education would be useless. None the less, it is surprising what shocking specimens of English do achieve publication.

Nowadays, the literary agent is an accepted factor in the transformation of a manuscript into a book. The best agents do not charge reading fees, and subsist on reasonable commissions on books which they place. Without troubling the publisher—who has something else to do—they can eliminate the most obviously faulty manuscripts and, being specialists, they have an acute knowledge of what the publishers want. The average literary beginner can hardly name six publishers at a moment's notice from memory, and usually picks out a publisher to whom to send his work because he likes some other book, probably of a totally different nature, issued from the same house. Agents are valuable people, and their intricate knowledge of the details of agreements, rights, production, etc., saves an infinity of time and worry for both author and publisher. But whether the manuscript comes from the author or an agent, the publisher must read it with the foregoing and probably other considerations in his mind, for upon his personal or delegated judgment depends the success of his house, in matters both of £ s. d. and those more elusive standards which ally him with the artist, the scholar, and the poet.

CHAPTER III

THE PUBLISHER AND THE AUTHOR

EVERY manuscript on receipt is sent to the Literary Adviser or Reader, whose duty it is to present a thorough report on its qualities and potential values.

The Literary Adviser to a publisher is one of the most important members of the staff, and is very often a Director ; his report practically decides whether or no the book will be published by the firm. The mere reader, a less important individual, presents a report on the manuscript, which the directors discuss, and, if there appears to be a possibility that it will be worth publishing, they usually obtain the opinion of a second and even a third or fourth reader. Literary advisers and readers are, as a rule, authors with established reputations ; in the matter of a special subject book, an authority on the particular subject is usually asked for his advice. A reader's report may be very lengthy, for he must not only say whether or no he considers the book worth publishing, but must also give his reasons.

In case of rejection, the manuscript is sent back to the author with a courteous note regretting the inability of the publisher to make him an offer for publication. Some publishers are good enough to give the writer an extract from the reader's report ; this, however, is a dangerous practice, as the author is liable to write back, criticizing the report and endeavouring to persuade the publisher that he and his readers do not understand their job and are incapable of appreciating a good book. It is, of course, natural for an author to imagine such a thing ; hence the inadvisability of a publisher

encouraging, in the slightest degree, further comment and correspondence, particularly as most publishers have a fairly good eye to what is likely to succeed, in spite of the famous mistakes that can be quoted. If an author's manuscript be rejected, it is far better for him to seek consolation (if there be any for the author honest with himself) in calling to memory those well-known mistakes and to send the manuscript to another publisher. Best, is it, perhaps, if the reasons for rejection are given, to ponder carefully over them and amend his manuscript in accordance with the criticism—if he can.

Having accepted the manuscript, the publisher must draw up an agreement to be signed by himself and the author. This involves consideration of what kind of offer the publisher is able to make for such a book. There are four common alternatives: royalties, profit-sharing, buying outright, and a commission on sales.

Under the last-mentioned scheme, the author pays for publication and the publisher takes a commission on sales. It is rarely practised—and then only in special instances—by the reputable publisher, except at the request of the author. It might be added, however, that there are certain "sharks" in the publishing world who will write a glowing report of almost any manuscript submitted to them and offer to publish it if the author will pay the actual costs. Such "actual costs" usually include at least 25 per cent profit for the publisher, and he may make comparatively little effort to sell the book. The result is that the satisfaction of the author at seeing himself in print dwindles to disappointment by his finding himself loaded with a few hundred unsaleable copies, the only substitute for a hole in his bank balance.

Such publishers frequently charge reading fees, a practice indulged in by no reputable member of the profession; by their ways ye may know them!

One authoress, however, whose books were "best-sellers" less than a generation ago, always paid for the publication of her own books by a very well-known and reputable firm who, although their name appeared on the title page as publishers, acted merely as her agents.

Few publishers offer to buy books outright, and it is not a very sound method for authors, for it means that the publisher has all copyright in the work and, however successful it may be, the author receives nothing more for his work. It is hardly a reputable practice ; though a certain quite reputable publisher was known once to offer £5 for a full length novel, as an outright price ; fortunately, for the novel proved to be a best-seller, the author refused the offer. This instance suggests another objection to the plan ; on what basis can a publisher estimate an outright price ? Safety is almost certain to indicate a price such as the above, grossly unfair to the author ; while decency to the author may mean undue risk to the publisher.

Profit-sharing is not generally satisfactory. The publisher spends a considerable amount on the production of the book ; this must be covered by sales before the unfortunate author, who in the meantime must keep on living, gets a penny. But this original outlay is not the whole of the capital expenditure ; only part of the printed sheets will be bound to begin with, and when those are sold, further capital expenditure is required for binding a further quantity, and bang goes the author's share of the profits.

The royalty method is the most usual and the most reputable. It is at the same time the safest for a young or an unknown author, for, by accepting only such an arrangement, he or she is submitting to the judgment of those best qualified to pass a verdict—and, moreover,

prepared to pay for doing so. An agreement is then drawn up, very much on the following lines—

AN AGREEMENT made the (*tenth*) day of (*August*, 1928) between (*William MacDuff of 39 Templeton Gardens, Wharfmünster*) hereinafter called "the Author" of the one part and (*The James Publishing Company, Ltd, of 52 Hyde Park, London, S.W 1*) hereinafter called "the Publishers" of the other part WHEREBY IT IS MUTUALLY AGREED as follows—

(1)

THE AUTHOR grants to the Publishers for the consideration hereinafter mentioned the sole and exclusive rights of printing and publishing and selling (in all countries) a book written or to be written by the Author at present entitled (THUNDER AND LIGHTNING) or described by such other title as the Publishers may determine for and during the whole of the term of the copyright of the said book

(2)

THE PUBLISHERS shall bear the whole expense and risk of the composition (except the cost of the Author's corrections in excess of 15 per cent of the cost of composition which excess shall be deducted from the royalties payable to the Author) printing binding publication and sale of the said book.

(3)

THE PUBLISHERS agree to pay to the Author a royalty of (10) per cent on the published price of all copies of the said book sold by them.

(4)

ON ALL COPIES of the said book sold at reduced prices (10) per cent of the actual receipts shall be payable to the Author and the said (10) per cent shall be in lieu of the aforesaid royalties on copies sold.

(5)

THE AUTHOR shall indemnify the Publishers against all claims actions damages and costs on account of such book constituting an infringement of the copyright of any other book or work or containing anything libellous or scandalous.

(6)

THE AUTHOR shall receive six copies of the said book free of charge (on all such copies no royalty shall be paid) and he shall be entitled to purchase any reasonable additional number on trade terms.

(7)

THE TIME MANNER of production advertising number and destination of free copies and the general control of the said book shall be left to the sole discretion of the Publishers.

(8)

THE PUBLISHERS shall make up an account to the (*thirtieth day of June*) of each year showing the sales of the said book and the royalties payable to the Author in respect thereof and shall render and pay the same to the Author not later than the (*thirtieth day of September*) in each year

(9)

THE AUTHOR shall on delivery of the manuscript lodge with the Publishers all permissions and licences necessary for the reproduction in the said book of any matter which is the copyright of any other party.

(10)

THE STIPULATIONS AND AGREEMENTS herein shall apply to and bind the executors administrators and assigns of the Author and the successors and assigns of the Publishers.

The above, signed by the author and a competent representative of the publishers in the presence of witnesses, is an ordinary sample of a fair royalty agreement. If a book be commissioned before it has been written, there are additional clauses defining the approximate length of the book and limiting the period within which the manuscript shall be delivered to the publishers. It is usually understood and laid down in a preliminary letter that the agreement shall apply only to an *accepted* manuscript—an obviously necessary reservation. If the book is to be illustrated, clauses defining the approximate number of illustrations and whether they are to be supplied by author or publisher are added.

The amount of the royalty differs, of course, but 10 per cent is the usual rate; established authors can get more, and an established best-seller can negotiate payments which are simply a matter of personal arrangement between himself, or his agent, and the publisher, with no direct reference to standard agreements.

The princes of the literary world (and the princes of

any other world, for that matter—rank will often be as good a selling factor as reputation or quality) are able to secure very different terms, including a lump sum on delivery of the manuscript.

Most agreements include a “remainder” clause. If a book has ceased to sell while the publisher still has many copies on his hands, he disposes of these “remainders” to the booksellers at a considerably reduced price. The remainder clause stipulates that the publisher may at his discretion “remainder” a book, and that the author shall receive a certain proportion of the net proceeds.

Another point is the illustrating of a book. It is usual for the author to supply the illustrations, and in the agreement the approximate number is stated.

A move has been made towards paying royalties quarterly, but this has not yet advanced very far. It is usual to supply the author with an account of the number of copies sold, whenever royalties are paid.

In the above example agreement, I have put the phrase “in all countries” (clause 1) in brackets because some authors prefer to reserve these. The publisher, however, is not likely to allow himself to overlook any possibilities of marketing a book in other countries, or to be worsted in any negotiations, and it is best to give him a free hand.

The various rights in a book tend to increase in number and complexity. To-day, in addition to foreign and colonial rights, there are rights concerning serializing, broadcasting, and filming. Here again, it may seem attractive to an author to reserve them, but again also, it is to the advantage of the publisher to negotiate these as much and in the best way possible, and the hazards of the publishing business will make him keen to do his best.

The old name for this size was Pearl, under the point system introduced by America, it is designated 5 point

The advantage of this point system is the exact and standardized relation between the various sizes, such as this, 6 point (*Nonpareil*) and the above.

The odd points are not very much used nowadays ; thus this, the old style *Mumon*, equivalent to 7 point, is little seen, particularly in bookwork.

This size, *Brevier*, now 8 point, gave the name to the religious books for printing which it was usually used—the Breviaries.

The printer had his own pronunciations for the old names ; thus, the above *Nonpareil* was *Nonp'l*, and the present *Bourgeois*, now 9 point, was *Burjoyce*

The benefits of standardization are no more clearly seen than in this, 10 point, the nearest to which was the old *Long Primer*, which varied considerably according to the type-caster. This book is set in 10 point.

This is at present 11 point ; the old name was *Small Pica*.

This paragraph is in 12 point, old style *Pica* ; as explained in the chapter on casting off, this is the central unit on which all type calculations are based. All explanations of “ points ” are in that chapter.

With 14 point, the new name for *English* size, we are leaving the usual sizes for the body of bookwork and approaching sizes useful more for titles, etc., as this paragraph shows. Larger sizes are :

Great Primer or 18 point.

Two-Line Pica or 24 point.

(and so on, 30 point, 36 point, etc)

With the increase of these rights, the question of copyright is becoming more involved. The most elementary meaning of copyright is the exclusive right to multiply copies of a book, but it has now been extended to music, paintings, and other expressions of art. There have been several copyright Acts since the virtual monopoly held by the Stationers' Company, according to the Licensing Acts, expired with the expiration of those Acts towards the end of the seventeenth century, but most of these were repealed and the law consolidated in the Statute of 1911. In this Act, the period of copyright—virtually vested in the publishers by an agreement like the foregoing—is for the life of the author and for 50 years afterwards, but after 25 years from the death of the author, anyone may reproduce the subject of copyright under certain conditions, including the payment to the holders of the copyright of not less than 10 per cent. For books published before 16th December, 1911, the actual date of the Act, this period is 30 years from that date.

Copyright may be extended to foreign works on a basis of reciprocity by order in council. By the Berne Convention of 1886, all the countries who signed that convention agree to give authors belonging to other signatory countries the same rights as to their own nationals; all the countries of Europe were original signatories, but the matter has become a little more complicated by the disappearance of Austria-Hungary and the appearance of the Succession States, including Poland. The United States of America are not signatories, but since 1891 a reciprocity agreement has been in force.

The need for reciprocity is the prevention of piracy. For instance, the Act of Union which brought Ireland under the government of Great Britain naturally extended

the existing copyright laws to the former country, thus automatically enforcing reciprocity. Previous to that Act, certain unscrupulous people used to print unauthorized copies of English books in Ireland and smuggle them across to be sold cheaply in England, without paying anything to the author. Further, these copies were often incorrect, so to the injury of robbing the author of his just payment was added the insult of robbing his reputation ; Sheridan and many others suffered from this peculiar form of commercial robbery. America was at one time a hot-bed of piracy—a fact that was to a large extent at the bottom of Charles Dickens' dislike of that country as portrayed in *Martin Chuzzlewit*. The Chace Act of 1901 sterilized this.

The agreement having been signed, the next thing is to prepare the manuscript for the printer. The editorial department of the publishing house will edit it, making certain that each folio is clear and readable, ensuring that it is in the same " style " all through. This means marking the figures, quotations, names of books, species, classes, etc., the use of inverted commas or italics—all such matters should be uniform throughout.

Then the books needs planning. The preliminary process in this operation is " casting off," that is, estimating the number of printed pages the manuscript will probably occupy.

CHAPTER IV

CASTING-OFF THE MANUSCRIPT

“CASTING-OFF,” calculating the number of pages the book will cover, given the size of the book and of the type, is the work of the typographer. Until, however, he has given some consideration to the aspects of planning other than arithmetical, he cannot, of course, decide the size of the book or the type. On the other hand, to plan entirely without reference to the number of words in the manuscript would be to build castles in the air. For that reason, the typographer should first cast-off his manuscript on the basis of certain data—more or less hypothetical according to the more or less defined nature of the book ; he has then a rough idea of the dimensions of the book, which will assist him in considering the other aspects of planning and which he can calculate more definitely afterwards.

The first calculation is that of the number of words in the manuscript. Two points should particularly be remembered.

What is popularly known as a “leaf” of a book, that is, two pages which back one another, is technically a “folio.” As all manuscripts are or should be written on one side of the sheet only, each page of manuscript is known as a folio.

It is very important to remember that in calculating the number of lines, short lines at the ends of paragraphs should be included as complete lines, as if they contained the same number of words as a complete line. The reason for this is, as can be seen from this book, that a short line occupies the same depth of page as a

complete line, and calculations as to the number of pages which a book will cover are naturally concerned with the depth of type space on each page.

To find the number of words, discover first the average number of words in a line, by counting the words in a given number of lines and dividing the result by the lines. Then multiply this result by the average number of lines on a folio. Both these averages should be obtained by counting in different parts of the manuscript, if accuracy is to be obtained. The second result can then be multiplied by the number of folios.

The number of words must then be reduced to type units.

Between the words of this or any other book are blank spaces which in the type are filled by what are known literally as "spaces," small pieces of type lead of given size. The most important of these are the "en" and the "em," known to printers as "nut" and "mutton" quads, the em—really the size of the letter *m*—being twice as wide as the en (or letter *n*). These are the standard units upon which all type calculations are based.

The length of the average word, including the necessary space at either end, is approximately six ens or three ems. Thus, if you have found the number of words in a manuscript to be 100,000, there will be 300,000 ems or 600,000 ens.

If now we can find the average number of ens or ems on each page of type, we shall be able to discover the number of words on a page and, consequently, the number of printed pages which a given manuscript will make. Printers always calculate on the basis of ens for letters—the width of the page—and ems for depth, as although the em is twice the width of the en, both are the same depth. Thus, an en or nut quad = ■; an em or mutton quad = ■■.

It will be convenient to consider in all our calculations a certain specimen book and, for convenience, this may be a book of the ordinary novel type, 100,000 words in length, crown octavo in size, and printed in 10 point type, leaded $1\frac{1}{2}$ points. The meaning of these terms will appear later. The standard sizes of books are tabled in the Appendix ; the sizes of type are shown on page 24, and examples of leading on page 30.

First, then, in order to find the size of the type page we must subtract the proposed margins from the full size of the book page.

The book is crown octavo, or approximately $7\frac{5}{8}" \times 5"$. The covers will overlap the pages slightly, which reduces the latter to, say (this is an average), $7\frac{1}{2}" \times 4\frac{7}{8}"$. A decent margin would be : the head or top of the book, $1"$; the fore-edge or outside vertical edge, $1\frac{1}{8}"$; the back or inner edge (the folded edge of the paper is technically the " back " of the book), $\frac{3}{4}"$ —this is exclusive of the width of paper actually out of sight in the fold ; and the foot or bottom of the book, $1\frac{1}{8}"$.

Thus, from the $7\frac{1}{2}"$ depth, we must subtract $1"$ plus $1\frac{1}{8}"$, and from the $4\frac{7}{8}"$ width, $1\frac{1}{8}"$ plus $\frac{3}{4}"$; the type dimensions, or the size of the type page, will be $5\frac{3}{8}" \times 3"$.

This must be reduced to type measurements. The standard en or em of type—the standard from which all others must be deduced—is the 12 point. There are six 12 point ems and twelve 12 point ens in one inch. Remembering that the width of the type page, that is, the length of the lines, is calculated on an en basis, we find that in the $3"$ width there are thirty-six 12 point ens.

But our book is to be printed in 10 point type ; the mathematical method of reducing 12 point to 10 point is to multiply by 12 and divide the result by 10 ; our first sum is therefore as follows. (We are going through

This plate shows the difference between the "leading" of the lines, which has considerable influence on the readableness of bookwork. A

note on this will be found on the plate of Modern Face Type. The first three lines of this plate are set *solid*, that is, there are no "leads"

between the lines. Between lines 4, 5, and 6 the spacing is made by 1 point leads. The next three, lines 7, 8, and 9, are divided by $1\frac{1}{2}$ point

leads, the same as the specimen book cast off in Chapter IV. Following in consecutive order are 2 point and $2\frac{1}{2}$ point spacings, the change

taking place every three lines as in the beginning. Note the great difference made by the width of the "whites"—the spaces—between the lines.

This book is leaded 1 point.

these individual sums with the intention of expressing them ultimately in an equation.)—

$$\frac{36 \times 12}{10} = 43.2 ; 10 \text{ point ens in each line.}$$

Each word, as we have seen, occupying with its spaces (page 28) 6 ens, there will be $43.2 \div 6$ words in each line, which = 7.2.

The next thing is to determine the number of lines on each page. This depends primarily on whether the type is set (i.e. set-up or composed) solid or leaded. In solid setting, there is no spacing or "leading" between the lines ; an example of solid setting is to be seen in the preface—"James by the Grace of God, etc."—to the authorized version of the Bible. But most books are leaded by inserting between the lines of type "leads," lengths of type lead, of a given size ; for our purpose these are $1\frac{1}{2}$ points in width. Naturally the insertion of these reduces the number of lines on each page.

Remember, here, that in calculating the depth of the page we work on a basis of ems (see page 28).

The depth of the type page in inches we have taken to be $5\frac{3}{8}$ " ; multiplied by 6 (there are six 12 point ems in one inch) this will give us the total of 32.25 : 12 point ems in the page if set solid. The mathematical method of reducing this to a 10 point, leaded $1\frac{1}{2}$ point basis, is to multiply by 12 and divide the result by 10 plus $1\frac{1}{2}$.

Our next sum is therefore—

$$\frac{32.25 \times 12}{10 + 1\frac{1}{2}} = \frac{387.00}{11\frac{1}{2}} = 33.65$$

which is the average number of lines on the page.

The number of words on each page is therefore—

7.2 (the number of words in each line) \times 33.65 (the number of lines on each page), which = 242.28.

The number of pages which the manuscript of 100,000 words will make will therefore be—

$$\frac{100,000}{242.28} = \text{approximately } 413.$$

This statement is qualified by “approximately” not merely because it is not the exact answer to our sum, but because there will be extra pages owing to chapters beginning and ending half-way down pages and because, at least in a novel, some paragraphs will be more solid than others owing to variations in the length of the individual contributions to the dialogue, although this was allowed for to an extent in counting the half-lines, the whole estimate is only approximate. We can, therefore, estimate a total of 418 pages—this is arbitrarily chosen for the example, with a view to simplifying later calculations—without the “prelims,” which are discussed later.

We can now state an equation by using which, given also the data for any particular book, we can calculate the number of pages any given manuscript will make.

The basic factors to be remembered are: that the average word including spacing equals 3 ems or 6 ens or $\frac{1}{2}$ ”; that 12 point is the standard unit for calculations; and that the width of a line is calculated on an en basis and the depth on an em basis.

The equation is therefore as follows—

Let A equal the number of printed pages the manuscript will make. Therefore—

The number of words in the manuscript

$$A = \left\{ \begin{array}{l} \text{The length of each line in} \\ \text{inches (that is, the width} \\ \text{of the type space)} \times 12 \\ \times 12 \\ \hline \text{The size of the type to be} \\ \text{used} \end{array} \right\} \times \left\{ \begin{array}{l} \text{The depth of the page in} \\ \text{inches (that is, the depth} \\ \text{of the type page)} \times 6 \times \\ 12 \\ \hline \text{The size of type to be} \\ \text{used} + \text{the width of the} \\ \text{spacing} \end{array} \right\}$$

6

Express in terms of the book we have been considering.

The book is a crown octavo, with a type space per page of $5\frac{3}{8}" \times 3"$. It is to be printed in 10 point type, leaded $1\frac{1}{2}$ points. We have discovered that the manuscript contains 100,000 words, and so the top line of the equation can be expressed by this figure.

The number of pages in the printed book will be—

$$\begin{array}{c} 100,000 \\ \hline \left[\frac{3 \times 12 \times 12}{10} \right] \times \left[\frac{5\frac{3}{8}" \times 6 \times 12}{10 + 1\frac{1}{2}} \right] \\ \hline 6 \end{array}$$

= approximately 413.

Another example may with advantage be given. Suppose you are estimating for a reprint of a 75,000 word book in a pocket edition, post octavo size, printed in eight point leaded 1 point. The size of the page is $6\frac{1}{8}" \times 3\frac{7}{8}"$. The margins are, say, $\frac{1}{2}"$ head, back, and fore-edge, and $\frac{3}{4}"$ at foot; the type space is, therefore, $4\frac{7}{8}"$ depth \times $2\frac{7}{8}"$ width (length of line).

The number of pages in the printed book will therefore be—

$$\begin{array}{c} 75,000 \\ \hline \left[\frac{2\frac{7}{8}" \times 12 \times 12}{8} \right] \times \left[\frac{4\frac{7}{8}" \times 6 \times 12}{8 + 1} \right] \\ \hline 6 \end{array}$$

= approximately 211.

These are, of course, the pages of the actual reading matter of the book; to them must be added the "preliminaries," commonly known as the "prelims." These are the pages on which appear the title, the contents list, the preface, the dedication, the bibliographical notes,

and anything else that may be desired. There are usually also blank leaves at either end ; these are the loose halves of the " end-leaves," the other halves of which have been pasted to the inside of the cover, thus fastening the book to its cover.

In the example book which we are considering the preface may well be omitted. The end leaves cover four pages, back and front, making eight in all. Following comes a page on which nothing but the title of the book is printed ; this is the bastard title. The reverse may be blank. There follows the title page proper, with possibly the bibliographical details on the reverse. After the bastard and proper title pages probably come the dedication, preface, contents, and illustration lists, blank on the reverse ; four more pages. Another folio should be allowed for at the end of the book for a note of the author's other works or the publisher's announcements—this may appear in front, but the position is a matter of taste and individual custom. Reckoning for them to be at the back, we find that there are altogether eighteen pages to be added for prelims. and end leaves to the 418 in the 100,000 word novel on which our calculations are being based, making 436 pages in all.

Although these calculations have been worked out purely as a basis on which the book may actually be planned, it may be as well here to translate this number of pages into sheets of paper required.

The book is a crown octavo ; there are therefore eight folios or sixteen pages (eight a side) on a full crown (15" \times 20") sheet. But as books are usually printed on quadruple (quad) sheets, this must be reckoned on a quad crown (30" \times 40"), and such a sheet will naturally contain four times as many folios or pages ; on one sheet there are, therefore, 64 pages (32 a side).

Each sheet of 32 pages is known as a section ; there

will, therefore, be two 32-page sections on every sheet of quad crown. The same 32 pages are, however, printed on both sides of the sheet in such a way that, when cut in half, it will make two complete and identical 32-page sections. For each of such 32-page sections, therefore, 500 sheets of quad crown will be required to print 1,000 copies of the book ; and as in 436 pages (the length of the book) there are 13 complete 32-page sections, making 416 pages, for these 6,500 sheets of quad crown will be required.

The remaining 20 pages can be printed as one 16-page sheet and one 4-page sheet ; each will be printed, like the 32-page sheets, to make, when cut, two complete and identical sections. For the 16-page section, therefore, 500 sheets of double crown, equal to 250 sheets of quad crown, will be required ; for the 4-page section, 500 sheets of crown folio (one-eighth of quad crown), equal to 63 sheets of quad crown, will be required. The total amount of paper is, therefore, $6,500 + 250 + 63 = 6,813$ sheets of quad crown ; allowing for wastage, 7,000 sheets.

Until recently, the quantity of paper in a ream was not standardized, although there were certain customary quantities, and it might have been 480, 500, 504, or 516. There are still variations according to types of paper, but book papers are becoming standardized at 500's ; this is, of course, 20 quires of 24 sheets and one sheet per quire for spoils. For the 7,000 sheets required for the specimen book, 14 reams will have to be allowed.

A note on the cost of paper will be useful.

Paper is priced by the pound ; thus writing paper may be priced at 4d. per lb., and sold in various sizes and weights ; there may be a large post ($16\frac{1}{2}" \times 21"$) weighing 21 lb., the equivalent of which in medium ($17" \times 22\frac{1}{2}"$ or $18" \times 23"$) would be 23 lb. Book papers

are usually heavier and bulkier ; an average paper for the book we are discussing would be 80 lb. in the quad crown size, at, say, $3\frac{1}{2}$ d. per lb., which would be 23s. 4d. a ream. The cost for paper would therefore be approximately £16 6s. 8d.

Certain modifications of the above method are naturally necessary in casting-up poetry or books containing many tables or diagrams in the text.

For casting-off purposes, poetry may be divided into long poems, such as Browning's *Sordello*, and books of short verse like the same poet's *Men and Women*. In both, the number of words is unimportant ; the number of lines is the deciding factor, for the length of line is limited, not by the width of the type page, but by the metre. The number of lines must therefore be counted and divided by the number of lines which a printed page will contain, ascertained, of course, in the same manner as the equation already given—

$$\frac{\text{Number of lines in poem}}{\frac{\text{Depth of type page in inches} \times 6 \times 12}{\text{Size of type to be used} + \text{size of spacing}}}$$

The number of poems and the total number of lines in a book of short verse must be counted ; the latter can then be worked out according to the above formula, and to the result must be added whatever space is planned by the typographer (in estimating, the typographer's work must be forecast) for titles, spaces between poems and any notes necessary, multiplied by the number of poems ; long verse lines that will occupy the depth of two type lines, must be noted.

When diagrams or tables are scattered plentifully throughout the manuscript, the total square measure occupied by them must be divided by the square measure

of each type page: the result will be equal to the number of pages occupied by the diagrams or tables if nothing else were in the book. The number of words in the text must then be ascertained—averages here must be closely worked out—the number of pages which they will make discovered in the usual way, and the two results added together. Remember to allow space above and below diagrams, etc., for captions.

A school arithmetic book contains a considerable amount of material in different types, these different types appearing on every page. The only way is to count up the number of lines in each type, work out an equation for each, and add the results together.

Many books of a light nature are published with line drawings in the text. In measuring these for adding to the space occupied by the type, remember to measure the drawings at their widest points and allow a little over for the mounting of the blocks.

There is almost as little end to the varieties of books as to their making, and the above notes cannot cover every possible variety, but perhaps they are sufficient to guide the reader in differing circumstances. When a very important or difficult book is under consideration, it is advisable to send to the printer for an estimate. Most large book printers employ a man specially skilled in casting-up, and in all cases a printer will give a more exact estimate.

Another advantage is that the custom is to send with the estimate a specimen page. This not only enables the publisher to see what the book will ultimately look like, but he can show it to the author and prevent later recriminations. Authors do not always possess an understanding of typography, and few authors, in their own opinion, ever wrote a book which would not be a best-seller if only the publisher knew his business and had

(among his ten thousand other faults) “ got the book up ” properly. A philosophic publisher will make up his mind that he is responsible for all the faults in a book which make it less popular than Mr. Edgar Wallace’s tales, or less accepted scholastically than Professor G. M. Trevelyan’s histories. None the less, if a book fails, the author has a difficulty in realizing this ; so the publisher loses nothing and may gain much by submitting to him a specimen page.

CHAPTER V

THE TYPOGRAPHER : PLANNING A BOOK

THE typographer is a fairly recent addition to the staff of a publisher, and only a few of the leading publishers employ a special person for this work ; as a rule it is still done either by the publisher himself, or by a general member of the staff.

The work of a typographer is to plan a book. Such deliberate planning, with certain aims in view, is a comparatively modern idea. True, it is one of the oldest branches of book-art ; the manuscript writers and illuminators of the Middle Ages deliberately made their books beautiful, and harmonized one part with another. But with the rapid development of mechanical production, sight was lost of this aesthetic aspect of the work, and purely commercial considerations dominated the trade. The result can be seen in some of the abominations published in the eighteenth and nineteenth centuries, in which type without beauty or fitness was used and margins were as haphazard as title pages. It is now realized that the opening of a book, that is, any two pages facing one another, should be harmonious and beautiful ; that type should be chosen according to matter ; that the paper should be suitable to the type used ; that the illustrations should be done in an equally appropriate medium ; and that the binding should harmonize with the whole.

Custom has much to do with the planning of a book. The first issue of a novel is almost invariably crown octavo in size—these terms are tabled in the Appendix—and is printed in 10 or 12 point type, of a good but plain

style, on a fairly bulky paper, bound in a reasonably good cloth, this format having been found by experience to be the most useful. If the novel is successful, it will most probably go through progressively cheaper editions, until it may reach the profitable indignity of a ninepenny paper novelette. Eventually, if, like Robert Louis Stevenson's tales, it enters into the literary life of the world, it will be issued in a pocket edition; before that it will, no doubt, be incorporated with its brethren in that most dignified of forms—the collected edition.

Memoirs are usually issued in demy octavo. Technical books and books of educational value differ as much as the various issues of the Bible and Prayer Book; there is yet another technique of the planning of a book of poetry or of essays; travel books are usually published in a style similar to memoirs, and the same may be said of biographies. But there are no absolute standards, and the publisher who can make his books attractive without deviating too far from custom—for he is in the first place largely dependent on the libraries, and they are naturally rather conservative—is sure to find an appreciative public.

The World's Manuals, published by the Oxford Press, may be taken as types of books which are at the same time both excellent in production and cheap; it should be noted that, unlike the type of beauty that emanates from the parlours of Bond Street, beauty in book production does not necessarily mean heavy expense; *The World's Manuals* are published at 2s. 6d. These are printed on a fairly heavy super-calendered paper, which takes both half-tones and line drawings well; the type, while being very readable, has just that faint touch of the fancy about it that makes it pleasing to the eye. In some subtle way, it may be noticed, the linen-faced cloth in which these are bound matches the rest of the

book admirably, and the covers are printed neatly without being too plain and unattractive. The margins of these books are not all that could be desired ; the standard proportions for margins are that the head, back, and fore-edge should be equal, and the foot $1\frac{1}{2}$ times or perhaps twice the size. In *The World's Manuals*, the head and foot are equal; and are both wider than the also equal back and fore-edge. The result is not, however, entirely displeasing—not nearly so as in some of the deliberately artistic Foulis books, in which margin width is taken to an excess which outbounds the spaciousness of civilized beauty, and conveys the chilly impression of snowy arctic wastes.

The first question to be asked in planning a book is, What kind of a book is it ? On this must depend its general appearance. You would not expect a book of this kind, for instance, to have the same appearance as a monograph on fifteenth century manuscripts, or the art of the early printers. A book on mythology might reasonably be expected to have a format different from that given to a treatise on the differential calculus. Mr. H. G. Wells' *Outline of History*, although it may in its own way be as comprehensive as a *Kelly Directory*, has quite naturally a very different format from the latter work of reference. This is not merely a matter of cheapness, although, of course, it would be rather a waste to print a directory on fine art paper, but of the idea, or, if you like, the soul of a book. There are some books which, to a faddy reader, read much better in one form than in another ; George Gissing's *The Private Papers of Henry Ryecroft*, for instance, is to my mind, obviously a pocketable, a companionable, book, but a Shakespearian historical play seems to demand a folio of a magnificence in keeping with the splendid march of events which it chronicles. This is not to say that a

library *Ryecroft* or a pocket *Henry VIII* are to be despised—far from it in these thin days ; but the format suggested may be taken as a possible ideal for a publisher of fine books. Ultimately, of course, it is a matter for the personal taste, modified by commercial considerations, of the individual publisher ; the above are simply expressions of my own personal taste, and are by no means intended to be concrete examples of the final canons of art ; they are given to suggest to the reader some of the considerations involved in the planning of a good and a beautiful book.

Technical and educational books should be plain and unassuming, though this does not mean ugly. The publishers of this book, for instance, cannot be said to issue ugly books, but none can claim that they are ornate ; a student of shorthand or accountancy does not want to sink back in his chair and enjoy the beauty of his book ; far better that his book, like his chair, should be severely practical.

The loose illustrated jacket of a book is an important consideration to-day, for, to an extent, the sales of the book will depend on the attractiveness of the jacket. While, therefore, the jacket should picture an attractive aspect of the book, woe betide the publisher whose books cannot live up to their jackets ; again, the standard is one of harmony.

The illustrations are an important and an early consideration in planning a book. Illustrated books may be classed as either " picture books," in which the illustrations are of primary or equal importance with the text, or books in which the pictures, being used for presenting certain events or describing certain facts in a graphic form, are subordinate to the main purpose of the book. *The Pickwick Papers* began as a picture book, in the first sense, Charles Dickens being originally commissioned

to write a series of stories around Seymour's sporting sketches ; but the genius of Boz reversed the purpose and made it into an ordinary illustrated book. Messrs. Black's " Colour Books," in which various parts of the world are pictured in colour, with written descriptions, overlap perhaps both classes ; but this present book is a simple example of the second class.

The author usually supplies the illustrations for a book, and it is for the typographer to decide, in consultation with him, the medium in which they are to be reproduced. This may be dictated by the nature of the illustrations, but many kinds of illustrations can be reproduced in one of many media.

An illustration may be either " line " or " tone," and the plate or block from which it is printed either relief, planographic, or intaglio, while that plate or block may be manufactured by either a mechanical or a chemical process. These elementary classifications may be academic rather than practical for the purposes of planning the average book, but it is as well for the typographer to understand them.

Historically, the earliest process was the woodcut ; indeed, the precursor of the modern book printed from movable types was the " block book," printed wholly from wooden blocks ; and the first movable types were cut, like their successors used in large poster work to-day, in wood.

The woodcut is printed from a line block produced in relief by a mechanical process. The craftsman simply draws his picture on a block of wood and then cuts away the " whites " from the wood, leaving the picture standing out in relief, to receive the ink and be impressed on the paper. The illusion of tone, that is, the tones between the black or colour in which the block is printed, and the whites, is produced by cutting lines closely

together or by such methods as cross-hatching. For sheer strength and beauty the woodcut cannot be beaten ; while it may be printed on any kind of paper, a rough, antique surface is most suitable, and it consorts best with a sturdy, old-face type.

The woodcut is coming into its own again, but from about the fifteenth century it was almost submerged by metal engraving. The earliest and simplest form of metal engraving was the line engraving, produced in intaglio by a mechanical process, that is, instead of the whites being cut away from the metal, leaving the picture standing out in relief, as is done in wood engraving, the picture itself is incised in the surface. Thus, after the ink has been rolled over the plate, it must be wiped off, so that it remains only in the incised lines. Line engravings were done on either copper or steel, the latter, being harder, giving a sharper effect and lasting longer. The invention of steel engraving vastly increased the production of illustrated books, and gave rise to the large number of illustrated magazines with which our forefathers of the eighteenth and nineteenth centuries were regaled.

Drypoint work was scratched direct upon the copper in a similar manner, but in such a way as to leave a slight "burr" on one or both sides of the cut, which again softened the effect and increased the illusion of "tone." The "mezzotint" (Italian, half-tone) went further in this direction ; the plate for this was first "burred" (or "rocked," as the process was technically called) all over, and the picture cut in the burr. A print from a plate prepared for mezzotint would be simply a solid, soft, velvety ground ; on prints pulled at successive periods of the engraving process, the picture would be seen emerging gradually, like a landscape at dawn. Thus these processes represented an approach to the

effect produced by photography, in which lights and shades appear in their natural gradations.

With etching, we come to chemical processes, in which, strictly speaking, an acid takes the place of the "burin," or engraving tool, eating or burning in the metal the outlines of the picture. Thus finer lines are possible. Sometimes, a picture is partly etched and then finished by hand.

These, then, are the main elementary processes. In actual practice to-day, illustrations of all kinds are reproduced for bookwork mainly by means of photography, the resultant blocks being either "line" or "half-tone." A line block is made by transferring, by electrical means, a photograph of the subject to a plate of copper. A half-tone block, on the other hand, is made from a photograph taken through a ruled screen which breaks up the whole picture into thousands of dots which, by the physical action of light, are clustered in a density varying in direct ratio with the solidity of the subject. Strictly speaking, this is a photographic means of reproducing the old-style "stipple work," in which a whole picture was built up by means of innumerable dots. On the half-tone block, these dots stand minutely in relief; the resultant print presents the natural lights and shades, exactly like an ordinary photographic print.

It may easily be imagined that if a half-tone block is printed on a rough paper, the interstices between these innumerable dots are apt to become filled with the tiny scraps of "fluff" which the paper sheds and which are literally pulled off it during printing; the print therefore tends to have a blurred appearance. The finer the block, that is, the finer the screen through which the original photograph was made, the more this is likely to happen. If, therefore, it is necessary to print from the block on

coarse paper, such as newspaper, a coarse screen is used ; but a fine print can be produced only from a fine block (although newspaper block work has reached a high point of efficiency), and the result is that fine half-tone work can be printed only on the smoothest paper. Art paper is used for this purpose, but a really good super-calendered paper will do. This being so, the kind of paper to be used must be specified in ordering the blocks, if considerations other than illustrations have dictated its choice ; on the other hand, the paper may be chosen simply for the sake of the blocks.

Almost any subject and any kind of photograph, painting or drawing can be reproduced by the half-tone process, and it is actually possible to make blocks which combine half-tone, line and half-line. A print from such a block will have a delicate effect ; a similar effect, though not quite so good, can be obtained by turning a photograph into a line block ; for this, the original plate or print must be treated. It is naturally a fairly costly process, though for landscape or portrait illustrations it is undoubtedly productive of beautiful results.

Examples of the various kinds of illustrations and processes are given throughout the book : reference should be made to the list of illustrations.

Coloured illustrations can be reproduced by this photographic process, either in half-tone or line, by exposing the subject to three plates instead of one. Each of these plates is sensitive to only one of the three primary colours—yellow, red, blue—and, as it were, extracts the yellowness, the redness, or the blueness, respectively, in the subject ; prints being pulled one over the other from each of these three blocks, the picture is built up in its original colours. Another method is for the photograph to be taken on ordinary plates and parts of the subject to be blocked out, so that on each of several plates only

the parts in one colour appear ; the several blocks are then printed to build up the coloured picture in the same way. This is a mechanical method of producing that which, in the colour-sensitive plate method, is built up by means of the spectrum ; as many colours as are desired may be used in this method. The spectrum principle may, however, be involved in the latter method—the “ blue ” block may be printed over the “ yellow ” block to produce green, for example.

The Pantone process, recently invented, is a planographic (flat) process, printed from a plate on which the picture appears in chromium and the rest in mercury, the ink being repelled by the latter and attracted by the former. It deserves the attention of the typographer, because it produces a half-tone effect, although with a softer appearance, which can be printed on any kind of paper, but it is hardly yet a fully commercial proposition. Some doubt is still entertained as to whether the mercury plates will last for any length of time—a half-tone block is very durable ; further, the minimum cost of a half-tone is about 14s., while the Pantone minimum works out at something like £2 10s. Development is, however, probable, and the Pantone may soon be in full competition with the half-tone. It is used at present mainly for printing a large quantity of plates, and is suitable for calendars.

Line, half-tone and Pantone blocks can be printed at the same time as type, on the letterpress machines. There remain to be considered the processes which need special printing. These are the planographic processes, other than the Pantone.

The simplest is plain lithography—Greek, *lithos*, a stone—which depends on the repulsion between grease and water. “ Litho ” stones are found mainly in Germany. The picture is either drawn direct on the



Wash drawing : line block

On this and the opposite page is printed the same wash drawing reproduced by photography ; (1) on this page, without a screen, (a line block), and (2) opposite, with a screen (a half-tone block).

Note the greater sharpness of line and the sharp contrast between black and white in the line block print, the result of which is an altogether stronger appearance than that of the half-tone print.

While this line block treatment of the subject may be termed "decorative," the half-tone treatment is distinctly "natural"

These notes are printed from an *Old Face* type, the sturdiness of which is in accordance with the strength of the line block. The relations between the medium in which the illustration is reproduced and the type face from which the accompanying text is printed, may be studied by alternately covering the upper and lower halves of the two pages, so that the *Old Face* type is seen solely in conjunction with the half-tone print, and vice versa.

See, first, the notes opposite.

The half-tone process, by reproducing more faithfully the lights and shades of the original drawing and thus graduating the contrasts, results, as will be seen from the print on this page, in an illustration with a softer and altogether more delicate appearance than that of the line block print.

More natural, too, while only the incidental details of the picture—the owl, the bat, and the setting sun—convey the impression of *Twilight* from the line block print, the immediate general appearance of the half-tone print presents, independently of those details—even of the black stars!—the idea of the hour when the bunnies foregather 'twixt sun and moon.

It will be observed that the comparative delicacy of the *Modern Face* type from which these notes are printed, is more appropriate than the sturdier *Old Face* to the softer and more delicate half-tone print.

These points deserve careful attention in considering the *format* of a book in connection with its meaning and intention.



The same : half tone

stone or transferred to it in a greasy ink which the stone retains. In printing, the stone is first damped ; the portion on which the picture appears naturally remains dry, but takes the ink which is then rolled over it, but which the damp portion of the stone repels ; thus an impression is secured. Lithography is used largely for printing plans, as it is cheaper than a line block for such intricate work. More delicate tone combined with solidity of colour is obtainable from lithography than from letterpress work. Further, being a planographic process, it shows no impression on the other side of the paper—an advantage in bookwork.

A development of lithography is the offset process, in which the picture is transferred or “ set-off ” (in the same way as a piece of writing in ink will set off on anything it touches before it is dry) on a rubber cylinder from which it is printed on the paper ; the great advantage of this is that the resilient nature of the rubber produces a softer tone. Offset work is excellent for pictures, but litho work is better for plans and other outline drawings. “ Photo-litho ” work is produced by transferring a photograph to the stone instead of, as in half-tone and line work, to a metal plate.

The collotype process is specially used for portraits, giving great depth and intensity to the picture. It is a method of printing from slightly-etched gelatine plates, and is more expensive than any hitherto mentioned.

Only for special books on the particular art, or books of work by special artists, are the elementary processes used to-day. Photographs, pen, pencil, chalk, charcoal or wash-drawings, water-colour or oil-paintings, landscapes, portraits or simple diagrams, are usually reproduced photographically. In general, it is the cheapest and quickest method.

The influence of illustrations on paper has been generally

suggested. While half-tone work needs art paper, other processes may be printed on any surface, although naturally, from the aesthetic point of view, certain processes look best on certain papers. A roughish paper suits the rough appearance of a chalk drawing, whether reproduced by relief or planographic processes. The delicate lines of an etching print best on a vellum type of paper, while for water-colour work, the "wash" appearance needs a fairly smooth paper. A slightly linen-faced paper increases the naturalness of reproductions of oil-paintings.

Art paper is less pleasant and more wearisome to read than dull papers. Further, books printed on art paper are likely to break away from the back, the art preparation flaking off the none too tough body of the paper. For these reasons, books are best printed on other than art paper, and half-tone illustrations can be printed separately and inset. But there is nothing uglier than a shiny art surface paper, printed with a half-tone, facing a page of type on rough or bulky antique paper ; the contrast is too sharp. This can be avoided by printing the half-tones on slips of smooth paper smaller than the book, and sticking them on pages of a more similar paper to that of the book ; thus the contrast is graded. Half-tones can be printed on super-calendered paper, on which a smooth surface is produced by heat. Insetting, of course, like printing illustrations on a medium that cannot be printed at the same time as the type, increases the cost of the book ; the above principles are ideals towards which a typographer should aim, rather than absolute canons without which decency in book production is unachievable.

As suggested in the note on the kind of type face which consorts best with the woodcut, the appearance of the type in conjunction with that of the illustrations

has a great effect on the harmony of the book. Type is our next consideration.

Upon type face and type size depend not only the beauty of the book, but its utility. An ill-proportioned type or one presenting in itself great contrasts, such as extreme thick-and-thin lines, is wearisome to read and very ugly. Perhaps in no branch of art is beauty more allied with utility than in typography ; sculpture, painting, music, poetry, may not affect us—we can ignore them to the extent of taste or temperament—but books we cannot entirely ignore and, although we may not know it, the reason for a book being tiresome to read is usually, apart from the matter, ugliness or unfitness of type.

The earliest book printers strove consciously after beauty ; their aim was to produce books as beautiful as those of the manuscript writers and illuminators, whom they succeeded in the craft, and the earliest movable types were modelled on the lines of the manuscript then in vogue. Printing from movable types being invented in Germany, presumably but not certainly by Gutenberg, this craftsman's types were Gothic in form, not very dissimilar from the Gothic type still used in Germany to-day. This was in 1455 ; when Caxton produced his first book in 1477, it was in a modification of the Gothic type. Such types are now known generically as Old English, Gothic, or Black Letter. The first roman type—our type of letter—was produced in Venice about 1469, and the definite Old Style letter in 1520 by Garamond, by whose name a recent revival of this type has been called. The so-called modern face type, invented in the sixteenth century, is the opposite of this old-face.

The haste to produce books led printers to be blind to the artistic imperatives, and the trade reached that deplorable condition which had been prophesied by the

old manuscript writers whom the invention of printing threw out of work. It has been said that no good printing was done between the sixteenth century and the end of the nineteenth, but this is an exaggeration, or rather, perhaps, a depreciation; beauty is never without her witnesses, and the work of Caslon, whose English Old Face invented in 1720 was the model for the first revival of beauty in type, of Baskerville, who designed his famous type in 1750, of Whittingham and Pickering in the early and middle nineteenth century, were links in the tradition of fine printing. The Pickering books, issued from the sign of the Dolphin round about the eighteen fifties or so, are still prized for their craftsmanship.

The mid-nineteenth century saw the worst madness of the belief that utility is the only standard of commercialism. It took all the thunders of Carlyle and Ruskin and their prophetic brethren to convince the Victorians that only the beautiful can be truly useful. Typography suffered with the other art-crafts from their materialism, but fortunately among the prophets was one William Morris.

To William Morris we owe the opportunity to-day of choosing, from the specimen books which house decorators supply, some wall-papers that are beautiful. Morris was an artist and a tradesman, the latter activity growing out of the former; his aim in life was to restore the spirit and the form of an earlier England when—as antique furniture shows us—beauty entered into the everyday life, and was expressed in the everyday utensils of the common people; thus he believed, unlike his more flamboyant brother-artists of the 'nineties, that art was no esoteric mystery, but the due of all, and he became a tradesman in order that he might sell his artistic visions in furniture, wall-paper, and books to everybody. In 1891, he set up the Kelmscott Press and produced the

lovely *Story of the Glittering Plain*, in a fine old face type which harked back to the fifteenth century.

Unfortunately, his productions are to-day the prizes of the rich rather than the common reading of the poor ; but he had his influence, and the striving after beauty in book production to-day still owes much to his inspiration. Mr. Stanley Morison and the late Mr. Henry Plomer, among others, have continued the work.

Plates of specimen types are given, in addition to one showing the various sizes ; this book is printed in 10 point Old Style, leaded 1 point. In general, it may be said that an old-face type is better for bookwork than a modern. The main considerations and differences are outlined on the plates, particularly on those contrasting " Old Face " and " Modern " on pages 56 and 57.

The stronger the lines of the illustrations, the stronger should be those of the type, if they are to harmonize. Hence, as already mentioned, a sturdy old-face type looks best with a woodcut. The more delicate the appearance of the illustrations, the more delicate, the nearer approach to modern face, may be the type. The typographer should remember this in planning ; the study of books from the special view-point of his work will teach him the best combinations to be made. Notes on this aspect of typography will be found in conjunction with the " Twilight " blocks on pages 48 and 49.

Certain of the " prelims." and other possible oddments in the book require attention. The most important are the title page and the index. Every book, unless it is one of fiction or *belles-lettres*, should have an index ; an analytical contents list may to an extent take the place of this, but not entirely. It is becoming less and less common to omit the index and, for this, publishers deserve the best thanks of readers. It is also becoming more general to put on the title page or elsewhere the

date of publication ; this is of great value to booksellers and bibliographers and of interest to others. The possible objection from the publishers' point of view is very commercial, and smacks a little of attempted sharp practice.

Title pages, like jobbing printing, have improved during this century, and in hardly any branch of printing was improvement more necessary. The main idea in both of these was apparently to get in as many high-sounding phrases as possible, and to use as many different and very ornate kinds of type as were available. The result was both hideous and useless. The modern title page contains as little as possible, in addition to the names of the book, the author, and the publisher, with the latter's trade-mark or colophon as a decoration. The type should be of the simplest unless, in harmony with the nature of the book, a face such as Old English should be desirable.

The final matter for the typographer is the binding of the book. This depends partly upon the probable length of the book's life, and the probable usage during that life. A book for a library may, for instance, last five years or more, but a good strong cloth binding would be sufficient ; on the other hand, an engineer's pocket book of calculations may be published yearly and so become out of date at the end of a year, but its usage will be considerably harder than that of a library book—it may be pulled out of the pocket a dozen times daily by dirty hands and under all kinds of weather. An appropriate binding for the latter would therefore be full leather or one of the modern leather substitutes, and it should at the same time be flexible.

Standard books on technical or scientific subjects can very appropriately be bound in buckram, but this would be a waste for a 2s. novel, unless it were in a collected

THIS is printed in a Modern Face Type. Note the perpendicular appearance of the page as a whole, due to the extreme height of the letters in comparison with their width, noticeable especially in the tailed letters *p* and *y* and the capitals *H*, *O*, and *P*.

Strictly speaking, this perpendicularity may be an optical illusion, but for that very reason it is real to the eye and tends to drag it *down* the page. But the natural movement in reading English is *across* the page; the eye is therefore forced to resist the downward drag, and is thereby subjected to a muscular strain additional to that involved in mere reading. Fatigue is thus hastened.

Moreover, partly inherent in the design and partly also an illusion due to the extreme height, there appears to be an acute distinction between the thin and thick strokes of each letter. Owing to this the eye in reading is forced constantly to adjust its vision to two focal centres; the result is still more extra muscular strain and a still further hastening of fatigue.

The extreme contrasts also weaken the letter in the same way as undeveloped limbs weaken a man or woman, both in fact and in appearance.

This is not to say that the letter is altogether bad. It has its uses; for examples, in display work in which it may be necessary to draw the eye downwards by way of the reading matter to a slogan or a fact which needs emphasis, or in printing text in connection with designs of a tall and perpendicular nature, where a broader type would be entirely inharmonious.

But for bookwork, in which the main aim should be to reduce physical strain to the minimum in order to prolong the capacity for mental activity, this type is certainly *not* to be recommended.

The perpendicularity may certainly be diminished by wider spacing between the lines, but it is not entirely taken away and, in a less degree, the objection remains.

Compare it now with this, which is (Caslon) Old Face. The proportions between the height and breadth of this letter are more equal; the downward drag is therefore absent and the eye is free to traverse the page from left to right; thus far, therefore, there is less muscular strain.

There is also less contrast between the thin and thick lines; the eye needs therefore to adjust itself to one focal centre only, and is relieved of the muscular strain consequent on the presence of a double focus.

It is therefore obvious that a reader can spend longer over his book if it is printed in this type than if it is in the modern face opposite.

This is a utility standard, but it is at one with the aesthetic point of view. A strong-looking man with sturdy, well-proportioned limbs and body, is more beautiful to look upon than the Weary Willie, weeping willowy type of man with spindle-shanks. The old Greek statues derive their beauty and strength from their proportions. But a gallery of old Greek statuary is *restful* to look upon; and this is simply because the proportions are such that eye-strain is reduced to the minimum by the presence of a single focal centre.

This old face type has none of the weakness inherent in the modern face by reason of the contrast between its thin and thick lines. Thus strength, beauty, and utility are allied and inseparable. By that token, beauty in book-production is not simply a matter for a few faddists and cranks, but should enter into the books which the million read and into books the subjects of which may be purely utilitarian. A book on economics should be as finely produced as a monograph on the Monna Lisa.

Almost all roman type faces are based upon one or the other of these two designs—old face and modern.

pocket edition such as is issued of the works of Robert Louis Stevenson.

Leather is comparatively little used nowadays, but it may be taken that the smaller the book, the thinner the leather. In planning the small gift editions of the minor poets, which are so popular at a shilling or so at Christmas time, little attention is apparently paid to fitness ; the main need appears to be pretty-prettiness. But well and appropriately bound books can be produced cheaply ; witness the reference section and the library editions of Everyman's Library.

The boards used for binding should be carefully considered. Ordinary strawboards are sufficient for most books, although millboards should be used for the better-class book. Sewing is another important item ; note the extreme strength in the sewing of a library book rebound by Chivers of Bath, and compare it with that of a 2s. novel. This is mainly a matter for the binder, but the typographer should specify in his inquiry or order whether he requires ordinary or extra strong sewing.

The work of a typographer is to take the manuscript in hand and visualize it as a finished book, with all its parts, in detail and in general appearance, in harmony one with another. The good typographer will be able to dream without, as Mr. Kipling would say, making dreams his master ; he will plan according to the three standards of beauty, harmony, and cost ; and he will not be disgruntled because he finds that the greatest of these is cost.

CHAPTER VI

PRINTING A BOOK

COMPOSING

THE setting of type by hand, known as composing, has now largely given way to machine composition ; indeed, no book printer would now have his work done by hand, though hand composition still persists for jobbing work, and is usually used for title pages, etc. To set the example book (100,000 words, 600,000 ens) by hand would occupy one man about six weeks (and after that the “dissing” —see page 60) On a monotype machine he could do it in about one week. .

An alphabet of any given type, together with the requisite stops, diphthongs, spaces, etc., is known as a “fount” of type, and is arranged, for hand composition, in a “case.” The first work for an apprentice compositor is to “know the case.” This is a shallow box divided up into a number of unequal compartments, each containing a certain letter, stop, or space ; the size of the compartments varies according to the comparative frequency of occurrence of the particular unit which it contains ; thus, the compartment for the letter e is the largest. The arrangement of the compartments has evolved according to practical experience of the best relative positions for the different units, much in the same way as a typewriter keyboard is arranged, not in alphabetical order, but in the order making for the quickest operation. A fount of type consists of two cases, the upper or capitals, and the lower or small letters. Small capitals, that is, capitals of the same size as the smaller letters, are contained in the upper case.

It is not necessary here to mention the different faces of type—as they are treated of in the section on the typographer's work (pp. 39–55), but it is obvious that separate cases are required for each face and each style—roman and italic, ordinary, condensed, and expanded.

The compositor stands up to the case and holds in his left hand the “stick,” a metal plate with two fixed sides, and one side which can be adjusted according to the length of line which is being set. Each line must be “justified,” that is, must end equally and not unequally, like the lines made in hand or typewriting. The stick is about a couple of inches wide. When a job has been printed, the type must be distributed (“dissed,” as it is called colloquially), meaning that it must be replaced in the cases, each unit in the correct compartment.

“Dissing” is one of the most important and one of the dullest jobs in connection with hand composition. One of the worst causes of time wasting in a composing room is incorrect “dissing”; the efficient compositor works rapidly by knowing his case so thoroughly that his movements become automatic; if, therefore, the letter *n*, for example, has been “dissed” into the *u* compartment, either the compositor is constantly hindered in setting-up, or the resultant proof will be full of errors.

Shortly after the middle of the nineteenth century the composing machine came into being, “a portent, inexplicable, born out of season, without father or mother, or beginning of days,” as one writer expressed the suddenness of its appearance and its apparent entire lack of connection with anything that had appeared previously. When the idea was first mooted, the cartoonists got busy with their ridicule, and one humorist, picturing the composing machine of the future, drew a

sketch of a piece of mechanism in the shape of a man, standing at the case and deriving the power which drove his arms from a fire-bucket placed conveniently under his posterior. But in spite of the satirists, the composing machine came to stay, and improvements have followed rapidly on the appearance of the first machine.

Broadly speaking, there are two kinds of composing machines, the "monotype," by which single letters can be set, and the "linotype," setting a "line o' type" in one piece, called a "logotype," or, more colloquially, a "slug." Linotypes are used mainly on newspaper work, but most book printers use the monotype, as it lends itself to more careful work and incorrect letters can be corrected singly; obviously, if a line set on a linotype contains one error, it is impossible to carry out the instructions of the parable of the offending member; the whole slug must be cast into hell-fire, or, to use the printer's term, the hell-box.

The principle of a composing machine is roughly as follows. The operator sits at a keyboard, like that of a typewriter on a large scale, and, as he presses the various keys a roll is punched which, operating in connection with a mould, or matrix, causes the type to be cast in the size and face of the matrix; one matrix will, however, contain both roman and italic styles, so that, as is frequently necessary, an odd word in italics can be cast in a line of roman type without the need for altering the matrix. In the monotype machine (Lanston's) the casting machine is separate from the keyboard; the two are combined in the linotype, so that as the compositor presses the keyboard, he can see the lines of type (slugs) slipping into their places in a galley attached to the machine.

The advantages of a composing machine over hand composing are many. The first, already mentioned, is

rapidity ; whereas it would take about two hours to set the type for this page by hand, an average speed for a machine is 12,000 ens an hour, meaning about ten minutes for the (approximately) 2,100 ens on the page. A second advantage is the lack of necessity for "dissing," once the job is printed, the type is thrown back into the melting pot for reducing again to lead. This advantage implies also those of a supply of new type for every job, and an indefinite supply of each letter, space, etc. No cases are required, and there is therefore no risk of oxydized dust arising to the detriment of health, as occurs with the friction of type lying in an ordinary hand-case. It has been objected that the mechanization of composing reduces printing, which should be an art, to a merely mechanical process ; apart from the proof that this is nonsense by investigation into the difference between hand and machine composing, one may recall for reflection the fact that the same was said when printing itself was introduced, and that photography and the film have each suffered from the same objection, but have each triumphed and become definite branches of art.

From the machine or the hand compositor's stick, the type is then placed in long columns, unpagged, in a long, narrow zinc tray with wooden sides, known as a "galley" ; hence, the first proofs being printed in this form, they are known as "galley proofs." The galley proofs are then "pulled" on a hand press ; the origin of the term to "pull" a proof probably lies in the fact that a hand press is worked by "pulling" a lever. The composing office reader then reads these proofs, and the compositor makes any necessary corrections in the type from the marks made by the reader on the proofs.

It used to be the custom, and with short work still is, to send these galley proofs to the publisher, who, in turn, would send them to the author. But a galley proof

shows no paging, it is printed on long, inconvenient strips of the cheapest paper (news offcuts or any offcuts that may be lying about the room), and is therefore disconcerting to an inexperienced author ; it is not easy to read, it gives the author no idea of the make-up of the pages, and he is likely to wonder if the paper used is the final paper. The great advantage is that it may save considerably in correcting. The printer's reader can correct only " literals," wrong letters, omissions, and other variations from the copy. But an author may, and probably will, wish to make more important corrections ; he will wish to add a few words here, remove a few there, alter the paragraphing, remodel a sentence, and make a number of less or greater departures from his original manuscript, the result of which will be to throw out the paging ; hence, the following out of author's corrections on a page proof may involve a considerable amount of work not involved in an unpagged proof. Nevertheless, largely because an author is more likely to make alterations when he sees the exact appearance of the pages, pagged proofs are now usually sent in the first place. In any case, a second proof is necessary ; indeed, it is advisable to send proof after proof until the author returns one with no alterations shown.

When a proof-reader in a publisher's office reads a page proof, he notes down on a slip of paper to be attached to the first page the numbers of the pages on which alterations have been noted ; it is advisable to request authors to do the same as, quite obviously, a considerable amount of time may be so saved.

Author's corrections are apt to be considerable ; naturally, an author considers his book rather than the compositor. By " author's corrections " is meant deviations from the original copy, not corrections by the author of printers' errors. When the proof is returned,

the author's corrections are counted separately from the corrected errors and are charged separately, at so much an hour. Making corrections in type is a slow business ; the compositor removes each error with a pair of tweezers and inserts the correct letter by hand, and comparatively few corrections can be done in an hour ; hence the clause in the agreement protecting the publisher from the high costs involved for an inordinately corrected proof ; the 15 per cent is a very reasonable figure. In all printing, author's corrections are charged to the customer as an extra ; in the printing of books this charge naturally falls on the publisher, who must in self-defence make the author share inordinate costs entailed in this way.

Proof correcting is done by means of signs, a list of which is given on the following page ; a copy of such a list should be sent out from the printing office with every proof ; the cost would be negligible, and the advantages of at least giving an author the opportunity of knowing the standard and quickest method of correcting proofs would be considerable. The corrections on a proof are, of course, made by hand, and manuscript is not always easily readable ; unless an author uses these standard signs, much time may be wasted in deciphering the hieroglyphics which will undoubtedly result from his attempts to express his meaning in a shorthand of his own.

As has been said, the modern custom is to send page proofs to the author, but this will merely mean that the type of each page has been tied separately with the cord used in all printing offices for such purposes, before proofing. All proofs having been passed and the type corrected, the next operation is to prepare it for the actual printing.

If a very large number of copies is required, involving

PROOF CORRECTING

Proofs — ~~Pages~~ are sometimes a puzzle to the uninitiated author, especially if they are in galley-form. There is a story of one author who sent back such proofs with the remark that he hoped that the book itself would be printed 'larger type'. This form of ignorance could hardly be met with ~~now~~. Nevertheless, a certain modern practice has bewildered many authors. This is one by which the specimen page presents for his approval a note of the title of the book and the number of printed pages of the manuscript will probably make, is printed. Many an author replies to this that he hopes it may not appear in the book itself at that particular position. Proof correcting is an arduous and not a very lively task, nevertheless, a good proof reader is a valuable person to have in a printing office. The difficulty is that even a proof corrected by such a person will not suffice because most authors in reading the proofs of their books, find it necessary to add or subtract or otherwise to alter the original text; hence the clause in agreements to the effect that the author shall pay for corrections over and above a certain percentage of the composition costs.

Handwritten notes:
 /-
 Z^{trs}
 /in
 lo Z^{trs}
 /on
 //space
 /δ/
 /n
 /Cap
 /n
 /-
 /c
 /δ/
 Z^{trs} /e
 Z^{trs}
 /d
 /e
 /f
 /to, /from,
 /l.c.
 Z^{trs} /a /δ/
 #

NOTE. Del (or δ) = delete
 trs (marked Z) = transpose.
 [= fresh paragraph.
 ~ = close up.
 eq. space = equalize space.
 s/c = see copy.
 Cap = replace lower case letter by capital.
 l.c. = replace capital by lower case letter.

a long run on the machine, or if it be necessary to make provision for further printings without the cost of re-setting the type, a "stereo" is then made. A mould is first made by beating "flong" on the type; several patent flongs are on the market. The mould is then placed in a press and molten type-lead (lead mixed with antimony) is poured upon it. The result is a plate of metal, carrying the type in relief; this plate is then mounted on a board to make it type-high for printing. All newspapers are printed from stereotyped plates—"stereos"—but these are made in a curved shape to fit the rotary machines on which the rolls of newspaper are printed.

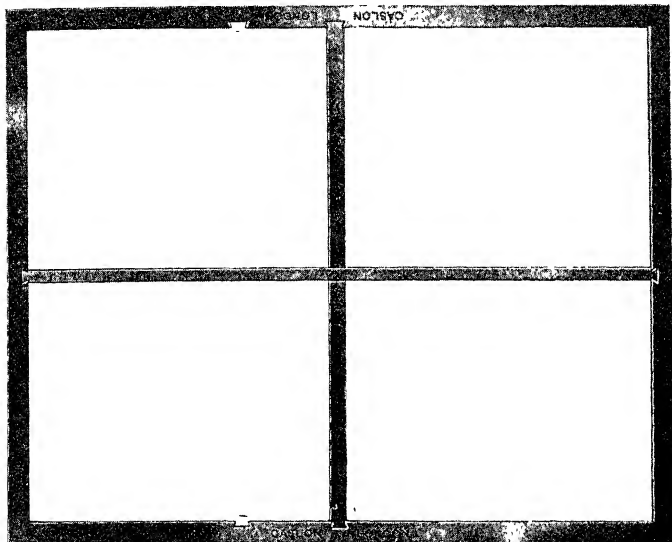
A stereo is in many ways more useful than type. Being more solid it is more durable than type, and this durability can be controlled in mixing the metal. Again, at the end of a long run, a stereo can be thrown back into the melting pot if the letters are worn; this is obviously a less expensive contingency than that of throwing away a fount of type, though the introduction of machine composing has lessened the latter risk. None the less, if machine-set type be worn it must be re-cast, which means re-setting, while several stereos can be made from one setting. Stereos also save time in making-ready and running on the machine; the solidity and dead-level prevent the possibility of letters "springing" during the run.

If the composing machine, at least the casting part, had any ancestor, it was surely in the art of stereotyping, a similar principle governing both, and stereotyping being the older.

For printing, the stereo or the type, the latter first untied, is fixed in an iron frame called a "chase." A chase is naturally larger than the area of type which it is to enclose, to allow for margins, etc., and the fixing

in is done by means of "furniture," "quoins," and "sidesticks."

Furniture is used in many forms. It may be merely long pieces of very hard wood cut in various lengths for placing between the type and the sides of the chase; there is also iron furniture, much of which



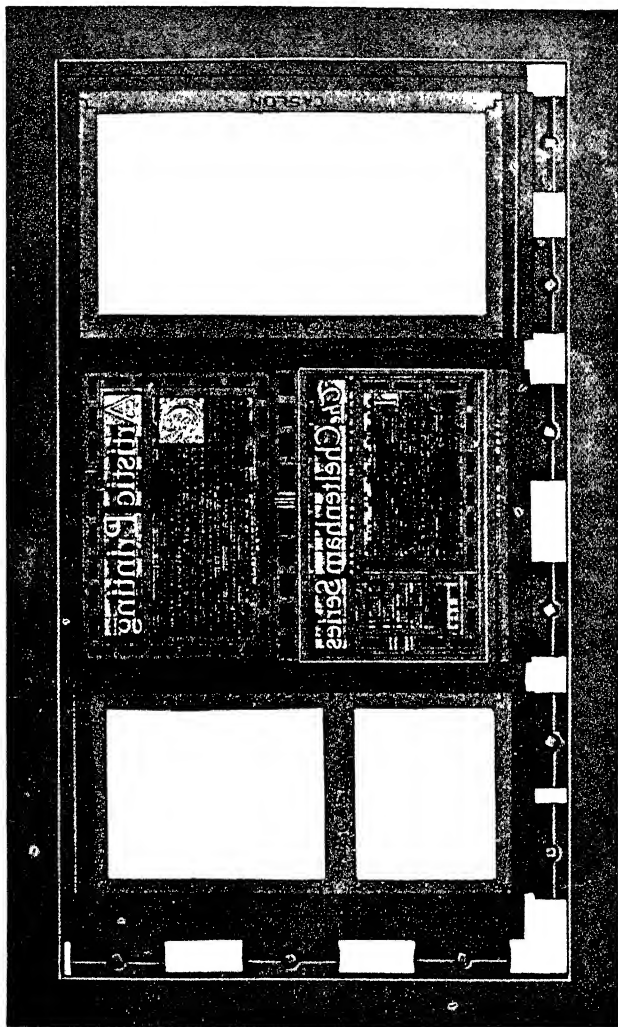
CHASE

looks like miniature chases; "reglets," which are simply strips of wood of varying thicknesses, for filling in the narrowest spaces, are also classed among furniture. The final tightening-in of the type is done by means of sidesticks, semi-wedge-shaped lengths of hard wood along the slanting sides of which the quoins are forced. The older type of quoin is simply a small block of wood, about an inch long, three-quarters of an inch wide, and a little

less than type-high ; this is forced in between the type and the furniture with a mallet and a " shooting stick." The latter is simply a thick wooden stick about eight inches long, with a thickened handle, and often cut into a V-shape at the end, in order to grip the quoin ; gun-metal tips are placed round the top end for strength. There are also in use patent metal quoins, these being provided with keys and made so that the tightening in is done by means of screwing. Finally, the locker-up uses a flat, hard slab of wood called a " planer," with which he ensures that the type is level by simply running it over the surface and tapping it with a mallet. The complete article, type, and furniture fitted into the chase is known as the " forme."

However, the preparation of the forme is not a mere matter of the mechanical work as described above ; a forme must be planned, and this planning is known as imposition.

A glance at this or any other book will show that it is made up in sections. These sections are based on the size of the paper on which the book is printed, and that in turn depends on the size of the book and the number of pages. In Chapter IV, page 31, the manner of calculating the quantity of paper required for a given book is given, and it is there recorded that most book printing is done on quadruple sheets ; that is, a crown octavo book will be printed on a quad crown sheet. If it were printed on a crown sheet, there would be 8 pages on each side of the paper, as will be seen by taking any sheet of paper and folding it in eight ; on a quad crown sheet there will therefore be four times as many—32—pages on each side ; this makes it that 64 pages of the book will be printed on each sheet. A sheet when folded makes a section of the book, but on account both of bulk and of convenience in folding, 64 pages is too much for one



FORME

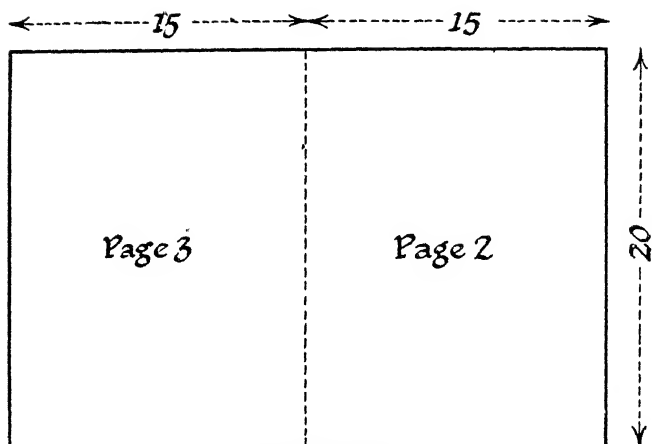
section. A sheet is therefore usually printed from four formes and backed ; an experimental explanation of imposition will best describe this

The half size of any sheet of paper is called " folio " ; thus, while paper of crown size is 20×30 , the broad folio is 15×20 , and the long folio, 30×10 . Long folio will not concern us very much, so for the purposes of this book, folio in future will mean broad folio. The quarter size of a sheet is quarto, the sixth size, sixmo, the eighth, octavo, the twelfth, twelvemo, and so on—sixteenmo, eighteenmo, twenty-fourmo, thirtymo, etc. These are, of course, usually written in figures, such as 6mo, 16mo, and so on, quarto and octavo being written 4to and 8vo respectively.

A folded sheet of crown paper, that is, crown folio, consists of four pages. By folding any sheet of paper broadways, marking in the corner of each page its number, from 1 to 4, and then opening out the sheet again, it will be seen that on one side of the full sheet are pages 1 and 4, on the other side pages 2 and 3. The formes for printing a folio sheet would therefore in theory be as in the following diagram. The forme containing page 1 is known as the Outer Forme, the other (reverse) being the Inner Forme. The simple reversal of the sheet after printing from the inner forme would ensure that the outer forme backed it properly.

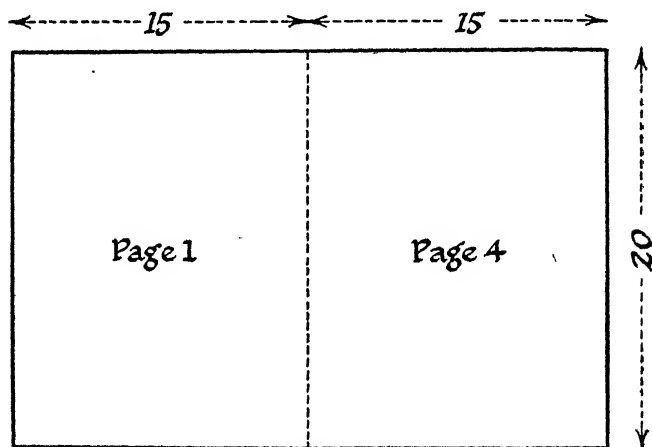
In actual practice, however, this book would be printed on a quad crown sheet ; thus the two formes would be combined in one and the sheet printed twice from the one forme. The imposition would therefore be as shown on page 71.

On the same principle, the forme for printing a crown octavo book on a quad crown sheet, each sheet being printed on both sides from the same forme by reversing, would be as on page 75. Both this and the folio example



(Inner forme)

SIZE OF PAGE: CROWN FOLIO



(Outer forme)

SIZE OF PAGE: CROWN FOLIO

(See page 70)

can be tested by folding sheets, marking the pages as of a book and then drawing them in reverse on another sheet. This forme for octavo is given on a larger scale for the sake of clearness.

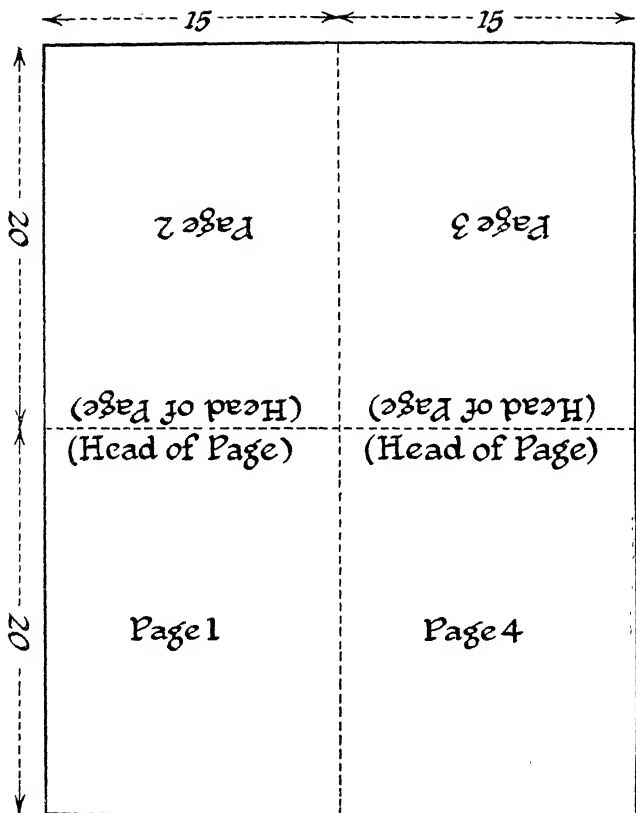
Both sides of the sheet are printed from this forme in such a way that, by cutting the sheet down the centre, two complete double crown (20×30) sheets can be obtained, each printed with 16 pages on each side ; and each double crown sheet when folded correctly produces one 32-page section of the book.

Each forme, therefore, printing 32 pages, there will be required for the specimen book of 436 pages, 13 of such formes. But $13 \times 32 = 416$; there will thus be 20 pages over. These will probably be printed imposed in two formes, one of 16 pages and the other of 4 pages.

Technically, an imposition such as the above is known as a half sheet of thirty-twos, there being 32 pages on one side, or half, of the full sheet.

Further impositions can be worked out. In every printer's office there is a table of impositions for reference ; only the very oldest imposers can impose with unflinching accuracy, and a wise man will exercise the same care with the table of impositions as a public speaker should with a quotation—always have it in front of him for reference.

A glance through any book will reveal that at the foot of certain pages there is printed a small letter or number, or both, thus, B, H, C2, etc. These are known as " signatures," and are really for the guidance of the binders. Each section of the book has its signature, and these run through the book in alphabetical or numerical order. A section is, for the printer, a sheet or part of a sheet of paper, which in typographical terminology is a forme or part of a forme. In the book which we are discussing, it will be recollected that the type is imposed to print



IMPOSITION FOR PRINTING A 4-PAGE CROWN FOLIO
(See page 70)

a half-sheet of thirty-twos, that is, in one forme, there are two 32 page sheets. This means that there are two signatures in each forme.

The custom regarding signatures varies with different printers, some using letters, others figures. In a book I have before me (Henry James' *The Portrait of a Lady*, Macmillan's Complete Edition), letters are used, and these are printed on the first page of each 16-page section ; thus, on page 1, the signature is B, on page 17, C, page 33, D, and so on, A being omitted in the first alphabet. The letter Z appears on page 337, but there being 382 pages in the book, it is necessary to begin a second alphabet, and this begins on page 353 with the signature 2A, followed on page 369 with 2B, which, of course, is the first page of the last section.

In another book which I have before me, the sections are 32 pages, and the signatures are printed on the last page but one of each section, that is, B appears on page 31, C on page 63, and so on. If figures are used, they are, of course, run right on, and there is no need for duplication. There are to be found in technical books on printing, such as Jacobi's, Southward's, and others, standard tables of signatures for the guidance of printers. To these are sometimes added a mark indicating the book to which the sheet belongs—a custom which comes in useful when the sheets of a book are stored at the binder's or in the publisher's warehouse (the latter is not now customary, but Messrs. Chapman & Hall's basement, for instance, is a marvellous storeroom of sheets of famous books) and are to be bound later ; during storage, parcels of sheets are liable to be moved here and there, and identification of any particular parcel is so much easier if in addition to the signature there is the mark of the book. In one of Messrs. Pitman's books, for example, the signatures are in numbers and

IMPOSITION FOR PRINTING CROWN 8vo BOOK ON QUAD CROWN SHEET

(See page 70)

2	13	26	7	8	52	73	1
15	18	23	10	9 (nine)	24	17	16
14	19	22	11	21	12	02	21
3	30	27	6 (six)	5	28	29	4

read as follows : 1(959), 2(959), etc. To the signature may also be added the number of the volume in the case of a book of more than one volume.

In letter signatures, the letters A and J are usually omitted, according to an ancient custom, though sometimes, as in one of the instances mentioned, A is used in the second alphabet. Letter signatures are usually printed in small capitals. The "prelims." of a book are not as a rule included in the main succession of signatures, which begin on the first page of the body of the book, but have special signatures printed in lower case italics. In some books a certain page of each section, often the ninth, is also printed with the signature, a lower case letter or a number being added to the signature letter or number.

Signatures in general are arranged according to the special customs or requirements of the printer or the publisher. The simpler the custom the better, but the main essential is that there should be a thorough agreement between the printer and the binder as to the system in use, and it is advisable for a printer to attach with the sheets of every book which he sends to the binder a note clearly setting out a table of the signatures used. This is important even where the printing firm possesses a binding department ; it is doubly important when, as is usual to-day, the binding of a book is done by an altogether different firm from that which has done the printing.

These processes of locking-up, imposing, etc., would occupy, on an average, about four and a half to six hours for the whole forme.

Signatures having been added and the forme securely locked up, the next stage is the actual printing. The simplest way in which to describe the operation is to describe the machine, from its earlier development, upon which it is performed.

The type of printing press used by Caxton and the other early printers remained in use without substantial alteration for between three and four hundred years. It consisted of a carriage, a tympan, and a platen, fixed, of course, in a frame. The type was laid upon the carriage, which in London came for some inscrutable reason to be known as the coffin. This carriage was on rollers. The paper was then placed upon a frame which, because of the piece of parchment stretched tightly over it, was known as the tympan. The tympan having been lowered with the paper face downward upon the inked type, the two were then rolled underneath the platen, a flat, heavy plate, which was then pressed heavily down by means of a lever, thus performing the act of printing, defined as "the act, process, or practice of impressing letters, characters, or figures on paper and analogous materials."

This press, varieties of which are still used for pulling proofs, was, of course, upon the horizontal principle. The next move was a vertical machine, in which the carriage and platen stood in a relation one to another similar to that of the arms of the letter V, the paper being slipped between them as they came together. The "tympan" in this machine then became simply a layer or so of paper pasted on the surface of the platen. This is known as the "make ready," and is manipulated so as to ensure exact and even pressure of the type upon the paper. A simple development in this machine was the mechanical inking of the type by means of rollers which pass over the type while the V is open.

On both of these machines, the whole of the type—the "forme" as it is called—was pressed simultaneously. But when, for the sake of rapidity the platen was made in cylindrical form, only a certain narrow strip of the

type was impressed at once, the carriage passing mechanically underneath the revolving cylinder.

In the next stage of progress, the carriage itself, containing the type, was also cylindrical. This, of course, involved stereotyping, for which a flexible mould of the type was made, and from this a circular plate of steel was cast made to fit the cylinder. This "rotary" machine made possible printing from rolls instead of sheets of paper; so we get the modern newspaper printing machine, with its output of many thousands an hour. This, however, takes us beyond book printing, which is done in sheets upon a flat-bed, cylinder machine.

The usual machine for book printing is a cylinder machine, either single or two revolution, the latter being the quicker. The difference in mechanism is that the cylinder of the latter revolves continuously in the same direction; that of the former makes one revolution each way.

The forme is then placed upon the bed of the machine, but it must be "made ready" before being actually printed. "Making-ready" is ensuring that every part of the forme, if it is all in type (illustrations are considered later) is equally impressed on the paper, and involves careful and often delicate work both under the forme and on the cylinder of the machine. The rules of make-ready are really empirical, and can be learnt really only by actual tuition on the machine by an experienced man.

When the machine is running, the bed, or carriage, with the forme runs forwards and backwards, first under a series of rollers which spread it evenly with ink, and then under the cylinder. The sheets of paper are "fed" on the cylinder, either by hand or by a mechanical arrangement. The revolution of the cylinder rolls them over the swiftly-moving type, and from the impression

They are taken from the cylinder by a mechanical frame which places them one on top of another, "decently and in order."

Machine-work is rapidly speeding up; the present job—the 100,000 word novel—having about 7,000 sheets, each to be printed on both sides, making a run of 14,000 in all, would take about 10 hours. The 32-page formes (see page 75) will, of course, be printed on a quad crown machine; the 16-page and 4-page formes can be printed on a double crown and a crown folio machine respectively. For making-ready, about 15 minutes a page should be allowed, not reckoning, of course, for illustrations.

It is impossible here to enter into a full description of the technique of printing illustrations. Sufficient indication has been given in the chapter on the work of the typographer. Letterpress blocks, that is, line, half-tone, and pantone blocks, are locked up in their appropriate places in the forme, having been reckoned in the imposing; their make-ready is a complicated process. Roughly, it may be said that the man performing this job cuts away from a rough pull of the block the heavier portions, and pastes them in the appropriate positions on the back of the block or on the cylinder. The up-to-date process is, however, known as "mechanical underlaying"; a proof of the block is pulled on special material and developed in an acid bath; this is then fixed to the base of the block, thus automatically levelling-up the uneven surface.

In the case of a short run, such as the 1,000 we have discussed, the jacket, as with other illustrations not printed at the same time as the text, will be done on a smaller machine, one at a time being printed on the paper cut to size. A platen machine giving a good impression will suffice.

CHAPTER VII

BOOKBINDING

THE publishers' bookbinder is also a warehouseman who stores the sheets of a book as they come from the printer, and binds up only a certain number as ordered at a time. This saves cost and space and also makes it possible, should the sales of the book warrant it, for the sheets remaining after the first or later orders for binding have been executed, to be bound in a special cover for issue as a cheap edition.

Whatever the kind of book, the first operations towards binding are cutting and folding the sheets. Preparations, it will be remembered, have already been made for these processes in the printing office, where the formes were so imposed that each quad crown sheet of paper was printed on both sides from the same forme in such a manner that it really consists of two exactly similar double crown sheets, each containing the same 32 pages.

The first thing, therefore, is to cut these quad crown sheets in half. Cutting is done on the guillotine—commonly known as the “gull”—built, as the name implies, similarly to the machine which became notorious during the French Revolution.

The reason for imposition, as already explained, is to ensure that when the printed sheet is folded, the pages shall follow each other in consecutive order. If a copy of half the diagram on page 75 be taken (remember that the pages on the other half of the diagram are printed on the reverse, thus making a complete 32-page sheet) and folded, it will be seen that this will be the

result and that five folds are required to produce it. The simplest way to prove this is experiment.

For many centuries folding was done by hand, a "folder," usually to-day a bone paper-knife, being used for making a sharp crease. For short jobs to-day, hand folding is still done, but in bookwork and long jobs a machine is employed, the main principle of which is that, after being drawn into the mechanism, the sheet is nipped in the proper place between rollers and folded by being drawn down between them. The machine is so "set" as to produce the right fold; several folds may be made on the same machine by means of a series of rollers.

The advantages of machine over hand work are in both accuracy and time. While a woman would take six hours to fold a thousand of these quad crown sheets, a machine will fold more than 14,000 in the same time.

The next process is collating, and for this also preparations have been made by the printer, in the signatures (pages 72-76) which appear on each sheet. The folded sheets, now sections, are placed in piles of each signature, running along a table in consecutive order, and the girls walk by the table, collecting or collating them as they pass. This process also can be done on a machine with a long, narrow, moving bed. The operator now takes a quick glance through each collation of sections—which is, of course, a complete book—to see that the signatures run in correct order; in some houses little black marks are printed near the edges of the sheets, so that when a collated book is held upright and fanned out, these marks run in a kind of ladder down the book and the blanks in the ladder caused by erroneous collating are easily detected.

An occasional custom is to collate the sheets before folding, so that each folder has before her, instead of a



A chalk-drawing reproduced in (upper) half-tone and (lower) line
Note how the half-tone treatment tones down the coarseness of the chalk lines, thus giving better
"finish" on this smooth paper
Chalk is a particularly good medium for depicting mellow humour. Many of the cartoons in
"Punch" are done in chalk, reproduced in either line or half-tone

(See page 46)

pile of sheets all of one signature, several piles, each of which contains every signature in order, and so is a complete book in the flat. This, however, on account of the necessary extra movements of the hands or, in the case of machine folding, the necessary extra work in removing the folded sheets, is rather more expensive than the more usual routine of folding-gathering-collating.

Simple collating like the above can be done by hand at the rate of 1,000 sections an hour; the book under consideration containing 436 pages printed 32 pages on a sheet (that is, the cut sheet which is folded) will consist of 13 full sections, one half section of 16 pages and one four-page section; the half and four-page sections being equivalent, for the present operation, to full sections (they take just as long to pick up when folded), there are 15 sections to each book; there being 1,000 copies of the book, 15,000 sections are to be collated, occupying 15 hours. Machine collating would, of course, take far less time than the 15 hours needed for hand work.

At the beginning of the previous paragraph, the words "simple collating" were used, and in the example book we are considering, no more will be necessary. But after the sections have been collated, the illustrations, if there are any printed separately, must be inserted. The truth of the remark made in the chapter on the typographer's work can now be seen. Simple collating, whether done by machine or hand, is a fairly mechanical matter. The inseting of plates is naturally a slow process. It will be necessary to cut the sections at head, foot, and fore-edge first, if the plates are printed on a four-page sheet, which, folded and correctly inserted, results in one of the leaves (two pages) appearing, say, at page 13 and the other at page 16. If it is necessary to insert them singly, as when there is only one

separately printed illustration' in a section, this should be done now, so that the pasting (known as "tipping") in may be as far in the back as possible. All this is a slow process, requiring infinite care.

The next operation, the actual sewing, will also be done by machine. Hand sewing has been done on the same kind of frame, with minor improvements, for centuries; this frame consists of two uprights and a cross-bar, with cords stretching from the latter to the bottom of the frame. Tapes are placed on these cords, and the back of the book pressed closely to them; if the end leaves are separate from the body of the book, they are now placed front and back and the sewing material threaded in and out, and knotted round the tapes. These frames are still in use for jobbing work, but while by hand it would be possible to sew only about four and one-third of the example book in an hour, a machine, sewing about 56 to 70 sections in a minute, would do between 250 and 300.

Sewing can be done in many styles, according to the quality of the book and the strength required. A cheap 2s. novel, for example, may need only one knot, in the centre; better work would have two or three at regular intervals, while the knots, and therefore the "loops" of thread in the fold of the book, in library work such as is done by Messrs. Cedric Chivers, the famous library binders of Bath—their work can be seen in the rebound books of nearly every public library—will run up the book at very short intervals.

A method for pamphlets and some cheap books is wire-stitching, in which a wire staple is punched by machinery into the back of the book and the ends folded in.

Before backing is done, the books are trimmed at the fore-edge at least, if not all round, although the head and

foot may be left for a time. The backs of the books are then pressed tightly and well glued, and a piece of paper, cloth, buckram or even leather is stuck along the whole length of the back for strength. The backs are then slightly rounded, if required ; rounding by hand is done by gently beating the edges of the back with a small, flat-headed hammer. These operations can also be done by machinery, a method which is naturally far quicker. If a flat back is required, " casing " may follow immediately on the backing.

In spite of the general term " bookbinding " being applied to this department, many books are not bound, but cased. In making a bound book, the covers are actually made on the book , in casing, the covers are made separately and drawn on.

The first operation in binding proper is to paste a piece of cloth or similar material to the back of the book with the edges overlapping perhaps an inch or so. The boards, cut to size and chosen according to the thickness required, are then attached to this and to the tapes left from the sewing. In necessary instances a special " spring back " is then added ; this is made of millboard and is rounded, by hand or machine, in such a way that when the book is closed the spring will clasp tightly the back of the book, yet move with the opening of the book in such a way as to allow the leaves to open flat. In specially strong work, a steel spring is let into this back ; but this is not usual with reading (letterpress) books. At the head and foot of many ledgers and some specially bound books, you may see strips of fancy tape (the bands) ; the pasting-on of these is the next operation. The binding material is now drawn over the whole, turned in at head, foot, and fore-edge, and pasted down—the end leaves are then glued to the inside of the binding.

Full binding, cloth-leather, buckram or other material is covering the book completely with the same material ; half-binding means that the back and corners of the book are in one material, usually the stronger, and the sides in another ; in quarter-binding, the back only is covered in the stronger material.

Bound books are, as a rule, " finished " after the covers have been put on. Finishing a book means lettering or decorating the cover, or finishing off the leather. Lettering or decorating is usually done by heated tools ; the methods of treating the cloth or leather in order to give a final gloss are numerous.

If the edges are to be gilt, this is done by means of gold-leaf placed on the edges after they have been treated with size, before the books are covered. Other methods of decorating the edges are done at a similar moment.

We have, however, gone beyond the ordinary commercial book, such as the 100,000 word novel whose progress we have been tracing. This will probably have plain edges and be a " cased " book.

The cases are made to the measure of the book, by pasting two boards on the cloth, one for each side, with a strip of paper or stronger material for strengthening or merely for guidance, up the back ; the edges are then turned in. The lettering is done by an embossing process by machine, and, the books being ready, the cases are simply put round them and the end leaves pasted down.

Both case-making and casing-in are done usually by machinery. The former machine very cunningly turns in the edges of the cloth, over the boards. In the casing machine, the book is first taken past a mechanism which pastes the sides ; it is then lifted up and the case clasped round it. Ten to fifteen books a minute can thus be

cased in cases which have been made at the rate of eight or ten a minute. There is therefore less than two hours' work for each operation on the 1,000 books we are considering. A single operator working by hand would take more than half a working week of 48 hours on each operation, the case-making taking longer than the casing-in.

The cases are made from strawboards and bookbinders' cloth. The boards are sold in certain stock sizes and weights, the latter from 8 oz. per board, rising by 4 oz. to 16 oz., and then from $1\frac{1}{2}$ lb. by $\frac{1}{4}$ lb. or $\frac{1}{2}$ lb. up to 4 lb. The usual size is 25×30 , from which it will be seen that for the size of book we are considering, that is, $7\frac{5}{8}'' \times 5''$, 18 pieces of the required size may be cut; thus, as there are two pieces of this size to each book, 112 boards. A $1\frac{1}{2}$ lb. board will be thick enough; the total weight of boards required will therefore be 168 lbs., at the cost of about £8 12s. 6d. per ton; the total cost is therefore approximately 13s.

If a better board were required for a better binding, a millboard would be used; the cost of this would be extra.

- The ordinary bookbinders' cloth costs approximately 1s. 3d. per yard; it is bought in rolls 36' to 38' long, and 36" to 38" wide. For calculating the cloth requirements, it is obvious that not only the same size must be taken, that is, the outside of the book, as for the boards, but to that must be added the turn-in at head, foot, and fore-edge, and the rounded back of the book. Half an inch may be allowed for each turn in, and the back of such a book, containing 420 pages plus preliminaries, would be about $1\frac{3}{8}''$. This is reckoning on a certain type of paper; naturally, it depends upon the thickness of the paper used. The piece of cloth required for each book will be $7\frac{5}{8}'' + \frac{1}{2}'' + \frac{1}{2}'' \times 5'' + 5'' + \frac{1}{2}'' + \frac{1}{2}'' + 1\frac{3}{8}'' = 8\frac{5}{8}'' \times 12\frac{3}{8}''$. The latter dimension will

cut three out of a width of 38", and the former four out of one yard length ; this being four out of a yard of cloth, 84 yards at 1s. 3d. per yard will be required, the total cost for this item being approximately £5 5s

Better cloths may be used according to requirements. An art linen cloth would cost about 3s. a yard, and a good, stout library cloth, 2s. 6d. These are made up in similar lengths and widths to the cheaper cloths.

The enormous strides made in bookbinding, particularly in that branch with which the publisher mainly deals, will be apparent from the comparative figures of hand and machine work given in the course of this chapter. The progress is as yet almost purely commercial and away from art. The average modern bookbinder in a bindery in which large quantities of ordinary letterpress work are done, is less a craftsman than a machinist. And the improvement is as yet almost purely a matter of speed. In the book-sewing machine, the folding and collating machines ; in the type-setting machines and the cylinder presses downstairs in the printing office ; in each of these to the increase in speed over that of the hand work, has been added some improvement in strength or accuracy ; but a bookbinder can make cases or bind books even more strongly and more accurately by hand than by machine. The bookbinding machine is simply a cheapening agent.

This is not to say that its coming should be deplored. The result is that good bookbinding has come within reach of the many instead of being the province of the rich. Bookbinder's cloth has been developed, and many fine designs and good plain surfaces for decorative work are on the market at moderate prices. The old millboard, tough as leather and as hard as oak, has gone, except for expensive bindings ; the strawboard which has taken its place is not so strong, but is sufficiently durable for all

except library bindings and it is much cheaper. On these cheapened bases beautiful bindings can be made and, instead of an ugly binding of an unnecessary durability, the publisher may order one that in its taste and utility will do him credit.

Fine bookbinding has hitherto been the hobby of the rich. The most extravagant materials have been used in the past ; rubies and pearls, gold, silver, and platinum, parchment, vellum, and even human skin. But such materials are for show rather than use. The cheap book of a hundred or so years ago went to the other extreme, in its unbeautiful " paper boards." To-day, beauty may be allied with utility and cheapness. The effect of all this on book production has been enormous, and the book industry has benefited by the consequent increased demand for good and fine books.

CHAPTER VIII

PLACING A BOOK ON THE MARKET

THE publisher's organization for marketing a book includes the advertising department, the trade counter, and the travellers, among others. Some of the material for marketing will have been prepared and probably issued while a book is still in process of production. This material consists mainly of advance notices and prospectuses.

Advance notices of a book may take many forms. They may be merely in the form of an advertisement—"ready on such and such a date" is the usual formula, or "ready shortly." They may be in the form of press paragraphs. *The Times Literary Supplement* and *The London Mercury* are the chief purely literary periodicals for this purpose. *T.P's. Weekly*, *The Bookman*, and *John o' London*, each of which specializes more or less on the personal story of the book or author, cater for the more popular tastes of the book-loving public. If a real best-selling author, such as Mr. Edgar Wallace, is about to issue a new book, the popular daily journals will treat a paragraph as an item for the gossip column.

One of the most attractive advance notices was issued to the more literary of the Sunday newspapers of *The World of William Clissold* by Mr. H. G. Wells, and consisted of voluminous extracts from his preface; a method useful only in the case of an author of such standing and particular appeal. The literary papers in general are, however, only too glad to print paragraphs concerning forthcoming books.

Prospectuses are usually issued of books of genuine

scientific or artistic interest. They are usually four-page leaflets giving details of the book with notes on its place in the bibliography of the subject, and often containing a full-page specimen illustration. Prospectuses should be differentiated from handbills; the latter are merely single leaflets, although they may contain within their limits similar information. Many publishers issue brochures concerning the works of a particular author or the books in a certain "library" or "series," such as the *Everyman Library* or Messrs. Benn's Sixpenny Series, which are really prospectuses. These must be sent, before the publication of a book, in parcels to the booksellers, or in single copies to individuals or societies specially interested in the subject of the book. The word "prospectus" means "seeing before."

The publisher's description of one of his own books is colloquially known as a "blurb." The main place for this is on the jacket of the book.

The preliminary advertisements may be more profitably inserted in the trade (see page 96) rather than the public periodicals. People frequently content themselves with a mere glance at the advertisements, and fail to note the announced date of publication; the consequence is that the booksellers and publishers are badgered by would-be buyers, and get into bad odour with them for their supposed slowness.

The usual principles of advertising, modified by the considerations with which this chapter was begun, apply to the advertising of books. The jacket of a book has always an advertising influence for good or bad. Press, hoarding, train, bus and tramway advertisements must be placed in accordance with the type of book. Messrs. Ernest Benn have announced that their press advertisements are to be confined on Sundays to the *Sunday Times*, and their style is in harmony, not only with the

dignity of that newspaper, but with the quality of the books. Equally, the sketches of neurotic folk who shouted at us from the underground train windows, *What, haven't you read it!* or words to that effect, were in harmony with the places of the advertisements and with the book, *Gentlemen Prefer Blondes*, to which they were intended to attract our attention. The harmony of a book advertisement with its subject is a much more subtle matter than that between the appearance and subjects of advertisements for more material things, and should be studied closely. The publisher's advertising manager must be a specialist in books, but he must also be familiar with the latest advertising methods. "Stunt" advertising—all advertising is stunt advertising when it is first used—is not out of place in the book world, but it is easier to transgress the canons of good taste, and therefore to antagonize your prospective customers, in book advertising than in almost any other kind of commercial publicity.

The reading public consists of many varieties. There are the scholars, like the late Sir Edmund Gosse—to such as him the appeal must be scholarly. There are the readers of Miss Berta Ruck—sentiment must be the basis of the appeal to them. Have you published one of Mr. Edgar Wallace's books—how useless to push it in a panel of the *London Mercury*! The surest way is to follow up the plan of your advance notices, remembering that the readers of *T.P.'s Weekly* and the *London Mercury* respectively scorn each other. Each class must be catered for according to its particular taste, its use of leisure, and the comparative simplicity or sophistication of its emotions.

Books, more than any other commodity, advertise themselves. The reader of an enjoyable book will burst to pass the news along to someone else, either out of

pure exuberance or from a desire to prove his or her possession of literary taste. Books are often the way of escape from the monotony of everyday ; they materialize our dreams and ambitions ; and while many men and women are shy of talking openly about their secret day dreams, they will happily discuss them under cover of a discussion about a book in which they are portrayed in the lives of the hero or villain.

Quite a considerable proportion of the issue of every book is given away for one purpose or another. There are, of course, the travellers' copies. Each firm employs one or more London travellers and has representatives in the provinces and possibly abroad, who must be supplied with copies for showing to their prospective customers. Some of these have to be left with the book-seller for a day or so.

Review copies should be sent out with discrimination. Miserliness with these is perhaps more fatal than generosity. Most publishers have review lists of periodicals to which most of their books are sent, but these should be revised for every book by someone who is able to watch the papers, judge of the type of reader to whom they appeal, and keep an eye on the kind of notice they usually give. The review cuttings book, containing cuttings of every notice that appears of books issued by the firm, is one of the most important items among the office necessities. One or other of the press-cutting firms is usually commissioned to supply these, but with every review copy of a book it is customary to enclose a slip, printed with polite compliments and, while asking for the favour of a review, requesting that a copy of the issue in which the review appears shall be sent. Review copies are, of course, dispatched before publication date, and this date is noted on the slip with a request that no reviews shall appear before that date. It is advisable

Among those authors and publishers who wish to dignify their books by particularising the type, the most popular face of the present day in England is this, the *Garamond Old Face*, based upon the face designed by Claude Garamond in 1520. Both this and other types may be had with or without the “swash letters”—& st—which some people consider elegant but which to others are positively abominable.

This, slightly less black and less decorative than the *Garamond*, is the *Baskerville Old Face*, originally designed in 1750 by a printer of that name. It is one of the exceptions to the statement mentioned in the text, that no good printing was done from the sixteenth century to the end of the nineteenth.

Another exception was this *Caslon Old Face*, designed in 1725 and really marking the first revival of fine printing since the sixteenth century. It is much used as a foundation by modern type designers.

In contrast to the above is this *Cheltenham*, an American design, weak and colourless.

The Americans also like this, the *Ronaldson*.

In 1470, Jenson designed a type at Venice, the main characteristics of which are embodied in this, the *Italian Old Style*, a decorative though not an obtrusive type.

This *Worcester Old Face* type is an example of a similarly decorative type in which the decoration would be obtrusive on the pages of a book; but for printing with certain kinds of illustration, it would be excellent.

This *Imprint Old Face* is a useful and modest type for general works of a serious nature.

A further contrast may be seen between the above and this present face, the *Elzevir*, based upon the type used in the famous "Elzevir" editions. It has been used more in America than here and embodies the fault of perpendicularity in bookwork already mentioned.

All the above faces, are taken more or less at random from the Lanston Monotype Corporation's Specimen Book. They prove, at least, that the art of type design has lost nothing and gained much from the invention of the type-setting and type-casting machine. This last paragraph is printed in their *Light Face Plantin*.

to send review copies to the trade papers also ; book-sellers read their trade papers probably more than any other business men use theirs.

According to the Copyright law of 1911, a copy of every book published must be sent to the British Museum Library and, if demanded, to the Bodleian Library, Oxford, the Library of Cambridge University, and those of the Faculty of Advocates, Edinburgh and Trinity College, Dublin. A later regulation extended this right of demand to the National Library of Wales, Aberystwyth. Most publishers will hear from a number of other libraries and societies who can deduce admirable reasons for also being supplied with free copies, but as their rights are based not upon law but upon desire, and as a publisher is not a philanthropist, he is not likely to accede to these requests, unless they are likely to help in advertising the book.

Shortly before publication, notices of all books should be sent to the trade papers, for inclusion in the official lists. The leading trade periodicals are the *Publisher's Circular* and the *Publisher and Bookseller*, both weekly. The former prints weekly author and title lists of books published during the week, amalgamating them into monthly lists and finally into the *English Catalogue of Books*, the annual volumes of which are in their turn amalgamated into five-yearly volumes. The *English Catalogue* has hitherto been the accepted official list, but its position in this respect will probably be affected by the recent adoption by the publishers' and book-sellers' associations of the old *Bookseller and Stationery Trades Journal*, renamed the *Publisher and Bookseller*, as the weekly official organ of the Book Trade. This latter prints weekly classified lists, followed by author-title lists, which are also amalgamated into monthly lists. The classified lists are also issued as *Whitaker's*

Cumulative Book List in cumulative quarterly, half-yearly, three-quarterly, and yearly lists.

The publishers of the latter also issue the *Reference Catalogue* at four-yearly intervals. The first two volumes of this consist of the catalogues of all contributing publishers, bound up in alphabetical order; volume three is the index to these, listing both authors and titles with excellent cross-references.

This brings us to the actual publisher's catalogue. The style of this varies considerably with the house. The Oxford University Press Catalogue is a veritable mine of information on English Literature, but a publisher with a smaller list will have a much simpler catalogue. Both the Oxford and Cambridge catalogue compilers follow the altogether admirable system of printing the prices of the books in the indices, thus saving a considerable amount of trouble, but this is less essential with a smaller list. Certain publishers issue lists in price order—from £2 2s. or £3 3s. books down to those in the sixpenny series; while this may be of advantage to worried parents trying to make the money go round the whole family at Christmas, it is an abomination from the point of view of the bookseller (who really wants to use your list for business purposes) and the genuine book-buyer. Messrs. Methuen have an admirable system of broad classification into Fiction, General Literature, and Series, under which headings the books are listed in alphabetical order according to author, while at the end there are indices under titles and under subjects. The main principle in compiling a publisher's catalogue should be that the user may be able to find quickly and easily whether or no the publisher issues a certain book, and if so, its price; this implies alphabetical arrangement under both author and title, although one of these can be in the form of an index to the other. For the general

catalogue issued by an individual publisher, classification according to subject is not particularly useful ; this can be done in separate lists to be sent to those interested in special matters.

In cataloguing and in all forms of publicity, the value of authors' photographs should not be overlooked ; Messrs. Methuen's list, already mentioned, is greatly enhanced by pages of these. Nothing interests readers more than the personalities of their favourite authors, even if they find that an empurpled poet is physically a little fat man with fishy eyes ; indeed, it has been said that you cannot fully understand a book without knowing the author, and modern criticism runs considerably on the psycho-analytical method of discovering the true meaning of a book in the intimate psychology of the author.

One advertising point is the date or rather the season of publication. Publishing used to be roughly a seasonal occupation, but now in the making of books there is no close season. Naturally, therefore, seasonal considerations are based on the nature of the book. The early summer, for instance, may see the issue of several school books, in time for schoolmasters and mistresses to decide upon them before the opening of the school year. Travel books generally appear in the spring, although one concerning a winter resort would appear in the autumn. The spring sees a flood of books on cricket, and other sports are dealt with in their seasons. The most obvious seasonal division is that, of course, of Christmas books, about which no more need be said.

CHAPTER IX

BOOKSELLING

DURING the first week of the term, the boys at a certain public school, at least at a certain table, fresh from the luxuries of the vacation and possessing full tuck-boxes, used to have twopenny bets, the winner being the boy who could get through that week on the least number of "mouldies"—slabs of school bread-and-butter. Until comparatively recent years, booksellers lived, apparently, on a similar principle—competition to see who could live on the smallest profits. The "discount system" was in being, by which is really meant that there was no system at all; each bookseller sold books at the maximum discount off published prices which he could possibly manage. Discounts varied and the curse of underselling was rampant. It was a struggle for small profits and quick returns; and the "returns" were frequently those of the Bankruptcy Court.

In 1852, an endeavour was made to introduce the "net book system," a "net" book being supplied by the publishers, on the understanding that it should not be retailed below, or more than a certain percentage off, the published price. Public opinion was astounded at this villainous attempt to interfere with the sacred principles of so-called "free trade," and the booksellers continued to cut each other's throats. It was not finally until 1899 that the "net book agreement" was arrived at, the publishers and booksellers agreeing jointly that no net book should be retailed at less than the published price, and that the former should be empowered, with the sanction of the representative body of the latter, to

refuse supplies to any bookseller contravening this agreement. Thus competition left the unhealthy field of underselling, and was limited to the entirely healthy and desirable province of efficiency in business. The discount bookseller became a man of the past, and bookselling was placed upon a sound basis. The benefits of the change have been felt right through the whole trade and profession of bookmaking and bookselling.

Thus bookselling has become a reputable occupation after many years of life in an odour as bad as that in which, according to ancient prejudice, the lawyer lives. Pope once thrashed a bookseller, and in the *Dunciad* put Lucifer in congenial company with a member of the trade.

He went into a rich bookseller's shop ;
Quoth he, " We are both of one college,
For I myself sat, like a cormorant, once,
Fast by the tree of knowledge."

Another poet, Campbell, good patriot though he was, drank Napoleon's health one evening for having that day shot a bookseller. It is generally reported that Dr. Johnson once felled a bookseller with a large volume. Edmund Curle, the bookseller, was one of the biggest villains unchanged. On the other hand, London owes one of its most famous and beneficent institutions to a bookseller ; Thomas Guy, who lived from 1644 to 1724, sold books, and in the end founded Guy's Hospital.

Booksellers in those early days were publishers too, and often printers as well. The royalty system was not in vogue, and an author would receive a lump sum—often a very small lump—for his work. Several booksellers would often combine to share the expenses of a book and so share the profits ; in time, these shares in books became the object of speculation, and were sold from bookseller to bookseller.

Another curse of the book trade was the patronage

system. Nearly all of the books published before Dr. Johnson's day had pompous prefaces addressed to some royal or aristocratic personage, praising him as the noblest son of heaven, or something equally ridiculous, for having enabled the (probably) penniless poet to have his lucubrations printed. The booksellers naturally had their part in this, and the whole profession fawned upon the almighty rich. But Dr. Johnson was not undeservedly nicknamed "the Great Cham"; with all his faults of prejudice, he would kow-tow to no one, and by example, as well as by precept, he finally broke the patronage system and gave both authors and booksellers chance to stand upon their own feet.

The subscription system, by which several rich or learned folk were persuaded to subscribe for copies of a book before publication, thus guaranteeing a certain number of sales, was then much more in vogue than to-day, when it is reserved mainly for private publications and limited editions. Nevertheless, all orders for a modern book given before publication are known as subscription orders. The subscription system was really a watered-down species of the patronage system; by it the patronage was spread over a number of people, much to the tickling of their conceit in a day (the years of the industrial revolution) when material well-to-do-ness was a fetish, and to subscribe to a forthcoming book, thereby patronizing and encouraging literature, was a *truly genteel* performance.

Gradually the book trade has been set on its own feet. Division of labour has taken place, and author, printer, publisher, and bookseller are now in general distinct persons or companies. The result of this may have been that publishers and booksellers are, less than of yore, academically learned folk, capable of writing their own books; but the commercialization of the business, with

the increased efficiency which it has brought, has balanced any losses in this respect. The author has escaped from patronage, and the poorest author can find a capitalist, the publisher, to pay manual labour, in the forms of the printer and binder, to publish meritorious work . and the bookseller, the middleman, can sell what books he pleases, within the limits of decency as expressed in the laws against obscenity—a different state of affairs from that in the days when he was dependent on the rich and powerful, and dare sell no Whig books if his patron were a Tory.

A considerable portion of a bookseller's morning from ten o'clock or so onwards is taken up in seeing publishers' travellers, through whom he buys his original stock of books as issued. With nearly 13,000 books being published every year, it will be seen that his task is no easy one. Some of the books offered by the travellers may be reprints of old classics or other already established books ; some may be new books by famous authors. It is comparatively easy for a bookseller to know how many he can sell of these within a reasonable period ; but the buying of first editions of new novels, memoirs, essays, poetry, is a different proposition. The " life " of an average novel, by which is meant the period within which it is likely to sell at a reasonable rate, is one month—only a relatively small proportion of the published novels achieve cheaper editions. How is the bookseller to judge ? Every customer seems to expect every bookseller to stock every book, from a first folio of Shakespeare to the latest number in a series of four-penny novelettes ; even without aiming at these ridiculous extremes, a bookseller will soon, unless he buys very carefully, find his shelves overstocked with non-selling copies.

The basis of successful buying is a sound selling

organization. A bookseller's shop is traditionally a place of dust and dirt in which books are piled here, there, and everywhere, but to-day that is all altered, although Mr. Arnold Bennett presented such a shop in his post-war novel, *Riceyman Steps*. A modern bookseller arranges his stock in classified order probably more carefully than a modern grocer. And this does not apply only to the larger shops ; the smallest bookseller, if he is at all up to date, classifies his stock, even if one section will occupy only a single shelf. From such a simple beginning, a large store may be built up in which the various sections may be expanded from the odd shelf or two until they occupy separate rooms or even whole floors in the building.

There are many methods of classifying books, from the simple distinction between fiction and non-fiction, suitable for publishers' catalogues, to the elaborate decimal system in vogue in the libraries. The essential principles are simplicity, clarity, and, for a bookshop, close inter-relation between the consecutive classes ; the reason for this last will appear later. The following system (based, by kind permission of Mr. Gilbert Foyle, upon the system which he invented and put in practice in Messrs. Foyle's store), will be found to contain all these essentials—

1. General Literature (Fiction, Essays, Belles-Lettres, Literary Criticism, Biographies and Memoirs, Poetry, Manuals of Literature and Books for Juveniles).
2. Music & Drama.
3. Educational (School) Books.
4. Domestic Science.
5. Natural Science.
6. Farming & Gardening.
7. Technical & Applied Science.
8. Naval & Military.



The same pen-drawing reproduced in line and half-tone
In this instance, the "softening" effect of the half-tone treatment, reducing, as it does, the brightness of
the illustration, is a definite disadvantage: the "brightness" in this line block being the equivalent of
the "strength" in the "Twilight" picture on page 49

9. Sports & Physical Culture.
10. Medical.
11. Occult, Psychic & New Thought.
12. Theology & Religion.
13. Philosophy, Logic, Psychology & Ethics.
14. Law & Commerce.
15. Politics, Economics & Banking.
16. Typography, Travel & Guides.
17. Archaeology & Heraldry.
18. Art, Collecting, etc.
19. Rare Books & First Editions.
20. Foreign Books.

Mr. Foyle's exact list places Music & Drama after Politics, etc., as a class alone, and my list of numbers 4 to 8 runs in his list in the following order: Natural Science, Domestic Science, Farming & Gardening, Naval & Military, and Technical & Applied Science, followed by Sports & Physical Culture.

A moment's thought will reveal how Drama, inseparably allied with Music, runs, as it were, out of General Literature and how numbers 3 to 6 are closely allied. Farming & Gardening are, really, applied Natural Science; Occultism is closely allied, in alchemy, with medical history, and so on. Foreign books are in a class of their own, but a bookseller stocking large numbers of these would naturally subdivide them first into languages, and later in a similar way to the English books.

There are many subdivisions of each of these broad classes; and all books are classified, for convenience in shelving, as large or small.

The advantages of such a system for the buyer will be obvious. Records can be kept of each division, and used as a basis for buying. Moreover, as the business grows, and the number of assistants is increased, each can take over fewer and fewer sections, giving each the

opportunity of becoming more thoroughly acquainted with a certain type of book and, therefore, more capable of giving a reliable report to the buyer on the possible selling value of a new book.

Further, the opportunity given to the assistants to become thoroughly familiar with certain types of books, by a system similar to the above, greatly increases their value as salesmen or saleswomen. Numerous customers enter a bookshop desiring, not a certain book, but one on a certain subject, and require advising as to what books are available to suit their special needs. An educated and well-trained assistant, in charge of only a limited range of books, will be able to give this advice, and so increase the value of the bookshop to the customer. Good reputation and increased custom are the results.

The need for familiarity is particularly valuable in fiction and general literature ; this, without imagining it needful for an assistant to be able to answer those many silly folk who *will* wander into a bookshop and ask for a book printed about twenty-five years ago—they can't remember the title—no, they've forgotten the author—but he was such a nice-looking man (his photograph was in the book !)—and his name began with B—or was that his second name ?—the book was bound in red with—(strange phenomenon !)—the name in gilt letters—such a good book it was—can't you recognize it ?—it contained a character who had an aunt in Sicily who was murdered for asking idiotic questions. (The suggestion to the assistant in the last point can be imagined ; but alas ! he or she usually has to listen patiently to a continuation on lines something like “ my great-uncle gave it me when I was young, and he said it was *such* a good book.”) The above may be a little exaggerated, yet it is the general impression left on the assistant by some people who go book-hunting.

Speaking of assistants, it must be recognized that they have these and similar trials, perhaps more than any other kind of shop assistant, except the girls in a milliner's or costumier's; but it is for other reasons that they need careful training. Mainly, it is that book buyers are, in their capacity *as* book buyers, of many varying temperaments.

The old gentleman whose delight it is to browse round the shelves thoroughly dislikes being dogged by an ultra-smart young man who marches up to him, clicks his heels and demands, in the kind of voice cultivated by grocers' assistants and newspaper boys (Heaven knows why, for both of those professions are otherwise quite respectable), what can be done for him to-day.

On the other hand, the willowy young woman with a mournful (supposedly aesthetic) face who attends dreamily to a business man wanting a business book is entirely useless. Booksellers' assistants should be trained to adopt a manner (though never the official manner) according to the type of customer; to watch carefully before approaching a customer and to respond to his particular mood. There is material (and need) for a small book on the psychology of the book buyer, to be read by all assistants; here I have room only to skim the subject.

These considerations may appear to some to be out of place in a book professing to concern technicalities, but atmosphere counts to a tremendous extent in a bookshop. Most other retailers deal with something that has primarily a physical and tangible relation to the customers; a bookseller's wares concern the invisible, intangible ingredients in the make-up of humanity—the mind and the soul, yearnings and ambitions, emotions and desires—and no bookshop will be successful unless it takes account of these things.

Also affecting atmosphere is the appearance of the shop and its windows. A brilliant array of coloured wrappers may attract those who seek books mainly for sentimental or sensational satisfaction, but the scholar and the book-lover prefer something quieter. The best book shop is one in which the different types of books are kept in different rooms, or at least sections, and the atmosphere of which is restful, the result of quiet setting, with the books shelved around the walls or on stands in well-classified order, attractive yet not blatant, giving at the same time a silent invitation to browse and an impression of quick, business-like attention when necessary. Naturally, both the shop and its windows will be dressed to suit the locality and the special trade ; in some localities and some kinds of trade, the creation of the illusion of profusion may be valuable ; in others, plentifulness may be suggested by simple richness. The Law and Commerce section will look different from that of First Editions, and the Essay Room from that in which ninepenny novelettes are sold. The common principles of all should be good lighting and space to move between the shelves ; the rest depends on the nature of the department. All books in the window need not be what they are supposed to be ; the wrapper of a new book enclosing any old volume is just as good an advertisement as, and far more economical than, a genuine new book.

Here I may mention that particular advantage to a bookseller of close inter-relation between the consecutive items of the system of classification. Most customers are not interested in one subject only, but in many instances it will be found that their various interests are closely allied. Law and Commerce, Politics and Economics, are closely allied, and the customer for books in the one subject does not want to have to climb from

the basement to the second floor for books on the other. The advantage in attending to mail order customers is also worth consideration ; a letter may contain orders for twenty or thirty books on allied subjects ; and it is a great saving both in time and energy if they can be collected from adjacent rooms or shelves. Further, assistants need lunch and tea hours, possibly separate half-holidays, most certainly the annual fortnight, and probable odd extra hours at Christmas and other seasons for travelling and time off for illness. No bookseller can afford to staff every department as a single and self-supporting unit ; relief duty is therefore necessary from one department to another ; if two or three departments are allied in subjects and adjacent in position, it will be so much simpler for an assistant to look after another than his own for odd hours. Most probably, the assistant will have to look after his own as well at the same time. The probable result, in this matter of relief, if the sections are not so classified, is that an assistant is likely to find himself transferred temporarily from the Occult Department, which he knows, to a sea of trouble, disturbed by stormy customers, in the Naval Section. It would be far simpler for him to relieve in the Theological Department.

One more matter may, however, be mentioned while on the subject of assistants—the latter should be trained to look out for the book thief. The book which the browsing gentleman is holding may be no book at all, but just an upturned box with springs inside ; it is quite easy for him to place it down on a real book and walk away unsuspected with the latter. But this is not a book on minor criminology ; let it suffice to say that Charing Cross Road is the haunt of many professional book thieves and many unprofessional, too—it is surprising how many otherwise quite

nice people, whose greatest peccadillo in other directions would be to sneak a few yards extra on the tram or bus, have no conscience whatever with regard to books and will cheerfully treat the bookseller, given the chance, in the same way as they treat their friends from whom they borrow books. ("Only fools lend books," replied the owner of a great library to a request for the loan of a volume. "All these books once belonged to fools.").

Booksellers' advertising needs careful attention. The shop and its windows, particularly the latter, possess an advertising value. For press and poster advertising, the same principles may be observed as in publishers' advertising; for booksellers, this will be naturally in more general terms. Slogans should be carefully chosen: "Every book in stock" may draw impossible inquiries; "If a book can be found, we can find it" is weaker, perhaps, but more honest—it must not be forgotten that, although in this book we are discussing primarily new books, most booksellers have a second-hand department, if not for stock, for finding out-of-print books for customers. The trade periodicals already mentioned, and *The Clique*, which exists primarily for the work, are used as media—or rather inter-media—for this purpose; booksellers supply each other on request with such books.

The surest way of advertising for a bookseller is the individual appeal. Records should be kept of every regular good customer, with a note of his or her pet subjects. Further records may contain the names of all in the locality interested in the various subjects; also societies, schools, and other institutions. Prospectuses, either printed with the bookseller's name or with a space on which he can rubber-stamp it, can be obtained from the publishers and sent to these people and institutions. Publishers issue a large amount of advertising literature, and this should be used freely.

The mail order side of business should not be neglected. The above paragraph covers advertising for mail order customers; their orders being received, celerity and good packing are the essentials for keeping their custom. In a certain famous firm, the principle, almost rigidly adhered to, is that every letter shall receive attention on the day of its arrival.

The country bookseller must, of course, send by post for books out of stock, for these or other customers. The London bookseller, after ascertaining the publishers of such books, writes orders for them, on special trade order forms, to the publisher or the wholesaler; these are taken out each morning by the "collectors," each of whom has his special round, which he covers on a tricycle; the collectors deliver their order forms at the publishers' trade counters in the morning and call later for the books. When they arrive home, perhaps late in the afternoon, it should be the duty of someone to sort out the books carefully, to check them by the invoices which the collectors bring back, and to have them sent to the person who is dealing with the customer. Thus, an order may arrive or be given on Wednesday afternoon, the collector fetches the book on Thursday, and it may be called for on the same day or sent away the following morning. Most London booksellers have also an afternoon collector, who goes out on a shorter round, using the wholesalers more than do his morning colleagues, and bringing in books required especially quickly.

If the book or books ordered cannot be supplied, the publisher writes the reason why in an abbreviated form on the order. A list of these abbreviations is given in the Appendix.

Packing needs very careful consideration. Odd books, and parcels weighing anything up to a limit which varies according to the country of destination, are best and

most cheaply sent by book-post, open at one end ; the paper at this end can be turned so as to afford thorough protection to the books and at the same time leave the parcel officially open. A special fibre-board packing material can be obtained for larger packages, the advantages of which over the usual wooden packing case are that a case so made is lighter than one of wood, an important point in connection with such heavy articles as books, and that no nails are required ; there is therefore less risk of damage to the books in packing. An invoice should accompany every parcel, showing the amount paid, if any, by the customer, and a corresponding card should be filed for customers who have accounts showing either a debit or a credit balance. In advertising for mail order business it is as well always to mention that postage is so much extra ; if a customer sends only the exact cost of the book, the odd fourpence is lost anyhow, for if it is charged up, the cost of entering the account and sending a receipt when the cash arrives, swallows up such a small amount, and these odd fourpences mount up ; besides, on a shilling or two shilling book, fourpence may represent the only profit. Foreign postage should also be stated ; the coloured gentlemen who write comic letters from the Gold Coast are great readers of the Catholic press, for instance, and quite naturally send just the money demanded, which, if it be only for inland postage, may be considerably less than the actual cost.

The discount allowed by publishers to booksellers varies from $16\frac{2}{3}$ per cent to $33\frac{1}{3}$ per cent, and all accounts paid within a reasonable time are subject to an extra 5 per cent. It may be added that there is to-day very little sale-or-return business done in the English book trade, prevalent as it is in Germany ; the most expensive books are sometimes supplied on this system, and

specially ordered books, if ordered in error, will always be credited if returned immediately.

Many of the larger booksellers deal considerably in remainders, the meaning of which term has already been explained in the chapter on the manuscript. These are frequently very profitable. Although a remainder is a book which, at the published price, has failed to sell, this does not necessarily mean that it is a poor book. Several factors, including wrong price, temporary lack of interest in the subject, and too many books of the same nature already on the market, may contribute towards the publisher's necessity to remainder a book. Yet at a different moment and a lower price, the book may do quite well and give satisfaction to the buyers. A stock of remainders enables a bookseller to make a good show, and to announce it as going at "bargain prices"—a phrase of unfailing attraction.

The holding of periodical bargain sales for the bookseller has been recommended, but is hardly likely to catch on. Books are supplied to the bookseller on the distinct understanding that they shall not be sold at less than the published prices and, being imperishable articles, there is no justification for a *general* sale. This applies to the new bookseller, of course; the second-hand bookseller can do as he likes, and all second-hand booksellers have permanent section sales; ancient stock can be grouped together and sold at bargain prices, and in general this will be found a far more profitable method than one of general sales.

The press naturally does not wish to keep all the books which are sent to it for review, and many of the newspapers have contracts with booksellers to collect their review books at a price something like one-third of the published price.

APPENDIX

SIZES OF BOOKS

	In
Pott 8vo . . .	$6\frac{1}{8} \times 3\frac{7}{8}$
F'cap 8vo . . .	$6\frac{3}{4} \times 4\frac{1}{4}$
Crown 8vo . . .	$7\frac{1}{2} \times 5$
Demy 8vo . . .	$8\frac{3}{4} \times 5\frac{5}{8}$
Med. 8vo . . .	$9\frac{1}{2} \times 6$
Royal 8vo . . .	$10 \times 6\frac{1}{4}$
Imp 8vo . . .	$11 \times 7\frac{1}{2}$
Pott 4to . . .	$7\frac{3}{4} \times 6\frac{1}{2}$
F'cap 4to . . .	$8\frac{1}{2} \times 6\frac{3}{4}$
Crown 4to . . .	$10 \times 7\frac{1}{2}$
4to . . .	$\left\{ \begin{array}{l} 11\frac{1}{4} \times 8\frac{3}{4} \\ 12 \times 9\frac{1}{2} \end{array} \right.$
Royal 4to . . .	$12\frac{1}{2} \times 10$
Imp. 4to . . .	15×11
Pott folio . . .	$12\frac{1}{4} \times 7\frac{3}{4}$
F'cap folio . . .	$13\frac{1}{2} \times 8\frac{1}{2}$
Crown folio . . .	15×10
Folio . . .	$\left\{ \begin{array}{l} 17\frac{1}{2} \times 11\frac{1}{4} \\ 19 \times 12 \end{array} \right.$
Royal folio . . .	$20 \times 12\frac{1}{2}$
Imp folio . . .	22×15

These are the sizes of the *paper pages*. The description of a book is that of the size to which its outside dimensions must closely approximate.

PUBLISHERS' AND BOOKSELLERS' MARKS

O/S. . .	Out of stock.
O/P. . .	Out of print.
T.O.P. . .	Temporarily out of print.
N.E.P. . .	New edition in preparation.
N.O. . .	Not ours.
N.O.Y. . .	Not out yet.
N.S.C. . .	Nothing so called.

R/P.	.	.	Reprinting.
N.D.	.	.	No date.
N.K.	.	.	Not known.
Cl.	.	.	Cloth (binding).
T.e.g.	.	.	Top edge gilt.
G.e.	.	.	Gilt-edged.
Lthr.	.	.	Leather (binding).
Bxd.	.	.	Boxed.
Swd.	.	.	Sewed.
Pphlt.	.	.	Pamphlet.
Pp.	.	.	Printed pages.
(a book is described as, 400 (meaning body of book), xxvii (meaning preliminaries) pp.			

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